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Vol. VI.

No. 2.

KUNKEL'S

# MUSICAL REVIEW.

DECEMBER, 1882.

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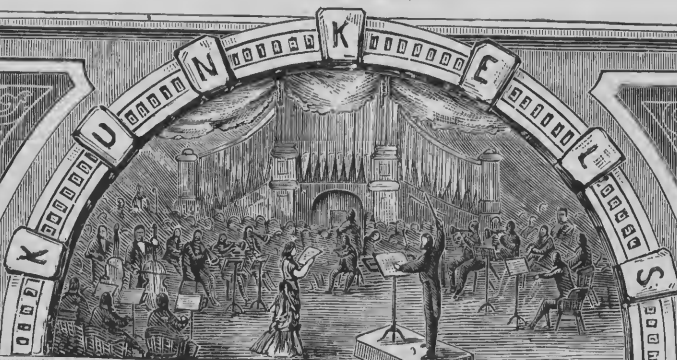
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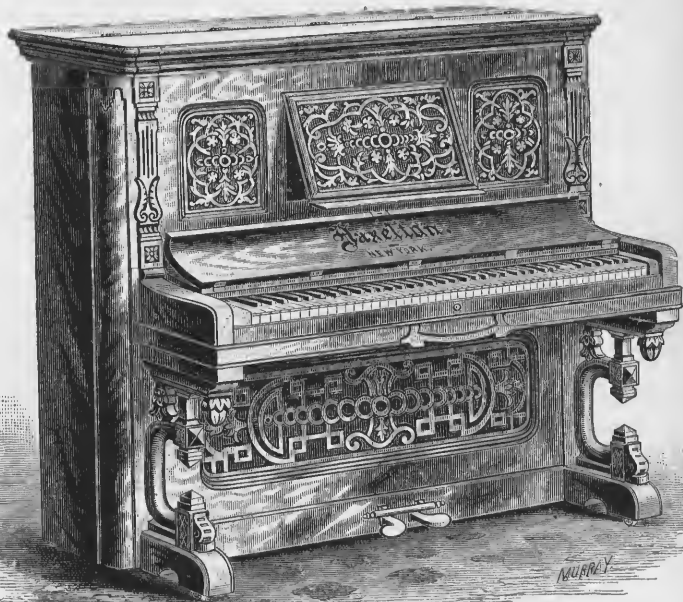
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# MUSICAL REVIEW

DEVOTED TO MUSIC AND ART.

Vol. VI.

DECEMBER, 1882.

O. 2

## CHRISTINE NILSSON.

THIS queen of song and most amiable woman, who is now on her third—and she says her last—visit to this country, was born on the 20th of August, 1843, on a small farm called Sjöaböl on the estate of Count Hamilton, near Wexjö, district of Wederslöt, Sweden. Her father had some taste and aptitude for music, and her elder brother Carl, for whom Miss Nilsson afterwards purchased, with her first professional earnings, the farm on which her father had lived as a tenant—was a violinist much sought after for the village fairs and festivals. At a very early date, Christine exhibited great musical talent and a voice of remarkable purity and compass, and it soon occurred to the head of the family to turn the natural talents of his children to practical advantage by having them go from fair to fair playing and singing for the country folk, the folk-songs and simple airs which association had endeared to them, and receiving in return whatever the listeners were pleased to contribute. It may be well here to remark parenthetically that the simple manners of the people among whom Christine Nilsson was born and for whom she sang in the days of her childhood, did not relegate itinerant singers to the position of beggars which they occupy in most other countries.

It was while she was singing in the open air, at one of these festivals, that M. Törnerhjelm, a man of some musical ability, heard the thirteen years old Christine, and, charmed by her voice, determined to give her a suitable musical education. Through him, the young peasant girl was introduced to Baroness Lenhusen, who before her marriage, under the name of Valerius, had been a public singer of considerable repute. The Baroness had no sooner heard the young prodigy than she agreed to see to her musical education, and to herself become her first teacher. The young singer's progress was such that her protectress soon placed her in what she considered more competent hands, those of Franz Berwald, of Stockholm. Six months afterwards she sang at Court, and was much admired by as critical an audience as Sweden could furnish. Baroness Lenhusen then took her to Paris and placed her under the tuition of the famous vocal teacher Wartel, whose death was recorded in these columns some months since. Here her progress was, if possible, more remarkable than before. Her debut in opera was made at the Théâtre Lyrique of Paris on the 27th of October, 1864, when she was nineteen years of age, as Violetta in *La Traviata*. The audience which had assembled to pass upon the merits of the young Swede was one of the most critical in the world, but her debut was a triumph, and during the three years that she remained attached to this theatre, she was the great vocal attraction of the French metropolis. In 1867, she visited England, and repeated in London the triumphs of the French capital. The seasons of 1868, 1869, and the summer of 1870, were spent by her partly in England and partly in France. In the autumn of 1870 she was brought to the United States by Max Strakosch, and remained nearly two years. Such was her success that she returned again in 1874, singing both in opera and in concerts.

Her repertoire is quite extensive, her best-known parts, in opera, being Violetta, already mentioned, Lady Henrietta, *Astrafiammente*, *Elvira*, *Lucia*, *Margaret*, *Mignon*, *Ophelia*, and *Elsa*. She has also sung in oratorios with marked success.

On July 27, 1872, she was (at Westminster Abbey, London), united in marriage to M. Auguste Rouzeaud, a young Parisian banker. This union, which is said to have been a happy one, and which the breath of scandal never profaned, was terminated a few months since by the death of M. Rouzeaud, the immediate cause of which was an affection of the brain, superinduced by heavy losses in speculations that had

absorbed not only the whole of his property, but also a large share of what his wife had amassed.

Nilsson's voice has a range of nearly or quite three octaves, although, acting, it is said, on the advice of Rossini, in order not to unduly strain her vocal organs, she now limits herself to two and a half octaves: from G. natural to D. in alt.

Her voice is certainly one of the best the world has ever heard, brilliant, even and sweet.

In our issue of last August, we made the following statement: "Some New York journals prophesy that if Patti comes to this country next winter, the Nilsson season will be a failure. We wish to put ourselves on record right now as saying that if Nilsson and Patti both come, Nilsson will be the drawing card. Patti is certainly admired as a singer, but Nilsson is not only admired, she is also honored and loved by the American people, and this feeling will bring substantial fruit whenever she appears. Now we'll see who are the true and who are the false prophets."

From all accounts so far received, Nilsson has had a right royal reception wherever she has appeared in the United States, and we are glad of it, for she deserves all she has received in the way of appreciation. We should now like to hear from the prophets of evil to Nilsson.

## OUR DARK AGES IN MUSIC.

IN 1673 "there were no musicians by trade in the colony." The very name musician was one of reproach. For the New England Puritan the only alternative in music lay between psalmody and vulgar ballad-singing, common fiddling, and dancing jigs. This "minstrelsy," which, dating back to the old Danish bards and scalds, had kept the soul of song alive for centuries in England, had sunk so low in her great age of music that, in the thirty-ninth year of Elizabeth, a statute was passed, by which "minstrels, wandering abroad," were included among "rogues, vagabonds, and sturdy beggars,"—"tramps" is now the word—and were punishable as such. Cromwell (1656) renewed the ordinance—though Cromwell in a better sense loved music—including "fiddlers" in the minstrel category. Ritson, rejoicing in their downfall, quotes with great glee the following lines from a satirical ballad ascribed to Dr. John Bull, one of the learned Elizabethan musicians:—

When Jesus went to Jairus' house  
(Whose daughter was about to die),  
He turned the Minstrels out of doors,  
Among the rascal company:  
\* \* \* \* \*  
Beggars they are with one consent,—  
And rogues, by act of Parliament.

This prohibitory statute was always available in *terrorem* throughout the colonies.

In a single generation, what little art or skill the founders had was all forgotten. Of Ravenscroft a few of the tunes, but not the harmony, remained, and these were written, eight or ten of them, in the psalm-books and Bible, and sung, of course, in unison, the mere melody, continually shifting and uncertain, for at least a hundred years. Mere melody soon runs to waste, and soaks into the sand of vulgar rote; it requires the saving power of harmony, not poor, mechanical, mere make-shift harmony, but harmony inspired by a creative genius, like Sebastian Bach, developed with fine instinct out of the very heart of the melody, to make the tunes perennial and overmore unhackneyed. Such running to waste was fated in the false conditions of church music here. The few old tunes that were sung by rote, as the hymns were "lined" or "deaconed" out, inevitably became mixed, and altered and perverted. It even went so far that each person sang the lines to what-

ever tune came most handy for himself, swerving from the tune set by the leader into one quite different, which resulted in the most ludicrous and maddening jargon. Sewall, in his diary, makes repeated mention of seven tunes, no more. These are Windsor, Litchfield, Oxford, York, St. David's, Westminster, and Low Dutch. These names (all but one) are from Ravenscroft, as probably the tunes were. Once he says: "I set Windsor tune, and the people, at the second going over, ran into Oxford, do what I could." Again, "in the morning I set York tune, and, in the second going over, the gallery carried it irresistibly to St. David's, which discouraged me very much." Once, "We sang all the ordinary tunes." About the beginning of the eighteenth century the lowest depth was reached. Few congregations could sing more than four or five tunes, and even these, the Rev. Thomas Walter relates, "had become so mutilated, tortured, and twisted, that the psalm-singing had become a mere disorderly noise, left to the mercy of every unskillful throat to chop and alter, twist and change, according to their odd fancy, sounding like five hundred different tunes roared out at the same time, and so little in time that they were often one or two words apart; so hideous as to be had beyond expression, and so drawing that we sometimes had to pause twice on one word to take breath; and the decline had been so gradual that the very confusion and discord seemed to have become grateful to their ears, while melody, sung in time and tune, was offensive; and when it was heard that tunes were sung by note, they argued that the new way, as it was called, was an unknown tongue, not melodious as the old, made disturbance in churches, was needless, a contrivance of the designing to get money, required too much time, and made the young disorderly; the old way was good enough." Many church-members were suspended for persisting in singing by rule. It required much preaching to overcome the prejudice. No wonder that this scandal led to the rise of a small party of "anti-psalmists," who were opposed to any singing, interpreting the divine exhortation to "make melody in the heart" to mean that we are not to make it with the voice aloud. These were soon brought under discipline by the stalwart treatment of the clergy, who ruled all.—*John S. Dwight.*

## JENNY LIND'S COURTSHIP.

"I am a Quaker, as you know," a Philadelphian recently said to me, "and it is reported that shortly before Jenny Lind's visit to our city, an aged lady arose in one of our meetings, and said she had heard that 'Jane Lyon, a very wicked woman, was on her way to this country to sing, and she hoped that none of the young people would be drawn away to hear her. Nevertheless, an uncle took me and my brother to the Saturday matinee. We had seats in the balcony, and so near the stage that we could in a way see behind the scenes. Early in the entertainment Jenny Lind sang 'Home, Sweet Home,' and the audience was beside itself. Among the members of her company was her future husband, Otto Goldschmidt. He was to the audience simply an unknown pianist, and to be obliged to listen to anything but the voice of Jenny Lind was provoking. Well, the man played, and from where we sat we could see Jenny Lind behind the curtain listening most intently. When he had finished, the audience seemed in nowise disposed to applaud; but Jenny Lind began to clap her hands vigorously, observing which, we boys reinforced her, and, observing her face light up—I can see the love-light on it yet—we clapped furiously until the applause spread through the audience. When he had finished playing a second time, my brother and I set the ball in motion, and the applause was great enough to satisfy even the fiancée of Otto Goldschmidt."—*October Century.*



## Kunkel's Musical Review.

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## WHY? WHEN? WHAT? HOW?

**M**AN is the most inquisitive of animals, and Americans are, by nature and education, the most inquisitive of men. When, therefore, we urge "young America" to give attention and study to music, we must expect to be met by more than one interrogation such as those which form the heading of this article. Let us here attempt brief answers to these questions, for they are certainly pertinent and important.

## Why should one study music?

Leaving out of our consideration, on the one hand, those cases in which a special talent for music points to a providential vocation for that art, and, upon the other, those very rare instances where there seems to be an almost absolute congenital deficiency of the faculty for understanding and appreciating music,—cases in which the question answers itself—we answer that all should study music, as far as their means and opportunities will permit:

1st. Because, since the musical faculty is one of those which the Creator has conferred exclusively on man (for the warbling of birds is not music in the true sense of the term any more than the murmur of the cascade or the whistling of the winds), one which distinguishes him from the brutes, and therefore one of his higher faculties, we must infer that in giving it, He intended it should be used and cultivated. The cultivation of this power of the soul, viewed in that light, becomes a species of religious duty.

2d. Because, the necessity of education being admitted, music, as a study, furnishes a means of mental training unsurpassed by any of the studies of a college curriculum. It cultivates the memory, increases the power of attention and concentration, sharpens the perceptions, teaches both construction and analysis, in a word, serves as gymnastic exercises for both the perceptive and reasoning faculties.

3d. Because amusement is one of the needs of our nature, a serious need, to be seriously considered and provided for, and music furnishes an innocent, perfectly pure and unobjectionable means of procuring amusement and relaxation. We do not say, for we do not believe it, that music is directly a moralizing force, but we do claim that, like all the fine arts, it has a refining influence, and that refinement tends to morality rather than the reverse. We would add further that music has an advantage of cheapness and availability over the plastic arts which should not be lost from sight.

4th. In order not to unduly lengthen this branch of our subject, we will only add here that, even if our readers are not convinced of the value of the foregoing reasons, they must bear in mind that these views are rapidly gaining ground, and those who would "keep up with the times," must meet the demands of the times by possessing at least some musical knowledge. We do not say that all must be

singers and players—indeed we think that too many try to play and sing who are totally incapable of doing either—but some knowledge of music is necessary to those who would listen intelligently to the rendering of musical compositions, and this much, at least, is expected of all cultured people.

## When should one study music?

A brief answer to that would be: Now! But some one will put the question in this form: At what age should one begin the study of music? Now, do not be horrified; we are not insane when we say that, in our estimation, three years of age is about the proper time to begin. Nine educators out of ten repeat, parrot-like, what they have heard others say: that study before the age of at least seven or eight is injurious to the health of a child. But, with due respect to teachers and doctors, we must say that we know, both from observation and experience, that that is mere "bosh." Study never did hurt any one, however old or however young, any more than exercise has hurt either, provided it were suited in kind and quantity to the physical and mental strength of the student. A young child's lessons should, as far as possible, be made to partake of the character of recreation. This is an easy matter with music, which children love. Their ears may be educated, their little fingers likewise, while they have "lots of fun." Of course, the age at which the study of music may be begun will vary with different individuals, but there is little danger of beginning too soon, where the teacher has judgment, tact, and patience. Upon the other hand, no one is ever too old to study music. True, one may be so old or so fully occupied with other matters as to preclude the hope of great progress; true, experience has shown that, as a rule, no person whose musical education has been begun after childhood can hope ever to become an artist, but music has this advantage over many other sciences, that its first elements are so simple and so easily mastered, that the student is almost immediately initiated into its mysteries sufficiently to derive profit and enjoyment from whatever he has accomplished.

## What music should one study?

We will not attempt here to prescribe a curriculum for any one, for that should be varied according to the age, taste, and abilities of the student, as well as the time he can devote to the task; and where a competent teacher is employed, as he should be whenever practicable, he will be best able to perceive and supply the needs of the pupil. It may not be out of place however, superficial as the remark may seem, to note that the *purpose* of the student must be the main guide in the selection of a course of study. If the student intends to become a performer on some musical instrument or a vocalist, due prominence will, of course, have to be given to exercises, scales, studies, etc. If the student seeks rather to learn to understand than to make music, many of these may be omitted, and the study of musical works and harmony be entered upon as soon as the student has become a fair reader at sight. Harmony should by all means be studied whenever practicable, since it is the key to the understanding of musical compositions.

## How should one study music?

1st, Seriously. The fact that music ministers to our pleasure leads too many to look upon it as a mere pastime, and to forget that it is a serious science.

2d, Thoroughly. Here, however, there is a danger of demanding more than can possibly be accomplished, and of discouraging the student by showing him an ideal excellence which he thinks he must attain at one bound and yet feels he is far short of, after having used his best endeavors. Let us make our meaning plainer by the use of a familiar illustration: A teacher gives a pupil for practice, say one of Czerny's velocity studies; the pupil toils and toils, but seems unable to advance in execution beyond a certain point. Now, we believe in thoroughness, but

what shall be done in this case? Keep the pupil thrumming unceasingly at the same exercise until he becomes disgusted and discouraged? By no means! Pass on to other exercises, which will develop the execution in other directions, and when a more general development of execution shall have been obtained, starting from that as a basis, go back to the original study and renew the attack until its difficulties have all been conquered. What is true of mechanical development is quite as true of the higher powers of interpretation.

3d, Practically rather than theoretically. One gets a better idea of Beethoven's symphonies in one hearing, than in the reading of all the rhapsodical commentaries which they have elicited. Yet criticisms and commentaries on musical works have their value, if properly used—that is to say, if studied in connection with the works they criticize and not in lieu of them. Commentaries are but guide-books to different portions of the realm of music, to be used as such, with due allowance for the biases of their authors.

4th, Lastly, in a cosmopolitan spirit, remembering that music knows no political boundaries and is governed by no rules of schools; that it is the exclusive heritage of no one nationality, the inspiration of no one man or period, but that, while it varies as the aspect of nature varies in different climes, yet, like nature itself, it is beautiful everywhere and everywhere can furnish noble subjects for thought and study.

## NET RESULTS.

**W**HEN a merchant, at the close of the year, wishes to know whether it has been prosperous or otherwise, he does not consider the volume of business which he has transacted, but simply its net results. According as those are on the one or the other side of the ledger, he concludes that he has advanced or retrograded. Net results are always and everywhere the criterion of progress. This is a truism, and yet it is one frequently lost sight of in matters of social and intellectual progress. A great many people seem to imagine that movement and progress are identical, and they welcome every commotion, every change, as a sure indication of advancement. In music, this spirit is exhibited in different ways. If a monster musical festival is organized anywhere, there are plenty of thoughtless people who imagine that its beneficial influence on the propagation and elevation of the taste for music, is to be measured by the size of the chorus, the number of pieces in the orchestra or the amount of newspaper publicity given to the enterprise. But, usually, what are the net results? If a conservatory of music be organized, a large number of people seem to think that if it spends large sums of money in advertising, if it gives frequent exhibitions of its pupils, in a word, if it "makes a big show," it must be a first-class institution, and accomplish much for the cause of music. How would many of these schools stand, if judged by the only true test of net results? If a student of music has spent a certain number of terms or years of study on music, how many will jump at the conclusion that he is a finished musician! How often is a worthless "diploma" the only net result?

Then, too, people talk of the progress of musical education as if succeeding generations began where others ended, forgetful of the surface fact that to-day's child must begin his alphabet just where his father did before him, and that, in spite of improved methods of teaching, the net result of mankind's intellectual advance, from generation to generation, is, in all those branches which have been carefully cultivated by our forefathers, a doubtful quantity. How many adherents of the new musical *cultus* of Wagner adhere to it because it is new, as if, perforce, the new must be the best! It may be, but it may also not be—theories and schools must also be judged by their net results.

## JOHANN SEBASTIAN BACH.

BY PROF. E. M. BOWMAN.

SEBASTIAN BACH was called by Handel, his great contemporary, "The Giant of Music;" and very properly so, too, for notwithstanding the meagre knowledge amongst the masses to-day, respecting this Titan, it is nevertheless true that Bach was the "Father of Modern Music."

Robert Schumann, almost as distinguished as a critic as he was as a composer, speaks of Bach in these words: "To whom music owes almost as great a debt as a religion owes to its founder." And, indeed, when we compare the music of Bach with that of his predecessors, it is difficult to realize that he lived in the age he did. Even to-day many of his compositions are beyond all but the most cultured musicians.

Johann Sebastian Bach was born in the town of Eisenach, Thüringen, the heart of Germany, March 21, 1685.

Visiting the house in July, 1873, I found it still in good preservation. It is quite a mansion, shapely, substantial, and is eagerly shown by the occupants as the birthplace of the greatest musician the world has ever seen.

The Bach family were a race of musicians for two hundred years.

Hans Bach is the earliest ancestor of which we have any account, and he wrought at the very beginning of the sixteenth century. Then come, in regular succession, Veit Bach (died 1619); Hans Bach (died 1626), familiarly called "the player;" Johann Christoph (1613 to 1661); Johann Ambrosius (1645 to 1690); and finally, Johann Sebastian Bach, the subject of our sketch.

In his tenth year death claimed both father and mother, leaving Sebastian to the care of his eldest brother, Christoph, who was an organist at Ohrdruff.

He immediately began studying the clavier, as the forerunner of the piano was then called, under the direction of his brother, besides going to school at the Lyceum.

From the commencement he manifested a most remarkable musical talent, devouring everything that he could find of a musical nature, and aspiring higher and higher. Singular to say, his organist brother did not sympathize with or foster this ambition, going so far as to refuse him the use of a MS. volume of compositions by the distinguished composers of that time—Buxtehude, Froberger, Pachelben, Kerl, etc.

Young Sebastian plead in vain for it; so, finally, resolved to obtain possession by foul means if he could not by fair, he slipped his little hand through the latticed door of the cupboard in which the book was kept locked up, and extracted the coveted treasure. Having no candle, he copied the whole book by moonlight, a task which occupied him in his little attic six months.

Not long after it was finished, however, the brother discovered his trick, and was hard-hearted and contemptible enough to take away the poor boy's work.

It is gratifying to read in the family history that soon afterward this amiable relative was wisely removed from so much authority. He could turn a deaf ear to the request of his helpless but ambitious little brother, but the messenger of death sounded an appeal which he heard.

At fifteen Sebastian entered the Michaelis school at Lüneberg, where his voice soon won him a place amongst the Mettenschüler, who sang in church, and for this service were educated free of expense. His chief studies, however, were the organ and clavier. Frequent trips to Hamburg were made in order to profit by the playing of the celebrated Dutch organist, Reinken. Reinken was a famous extempore player, besides being well informed in all the arts of counterpoint. Years after that Bach visited him and improvised for half an hour on a chorus by the old master, "By the Rivers of Babylon," in such a masterly manner as to cause him to say to Bach, with deep emotion: "I thought that this art was dead, but I see that it still lives in you."

At the end of three years young Bach left Lüneberg and spent a short time as Court Musician at Weimar, where he was a member of the band in the suite of Prince Johann Ernst, brother to the reigning Duke.

In 1703 he was settled as organist in the Neu Kirche at Arnstadt. Here he became so absorbed in his studies, practical and theoretic, as to almost forget his duties to the choir of the church. After two years of

service he was granted a month's vacation for the purpose of going to Lübeck to hear the famous organist, Buxtehude, who at that time was giving a series of evening performances.

During one of the profitable lesson hours which it was my good fortune to enjoy with the renowned organist, August Haupt, the greatest interpreter of Bach of our own day, I remember his alluding to this trip of Bach to hear Buxtehude. It seems that the old organist had a grain or two of charlatanism in his organization, for he pretended that he possessed certain secrets by means of which he could outlive all contemporaries. These secrets he would not disclose to friend or foe, nor would he allow any one to be present at the organ when he was practicing.

So young Bach resorted to the stratagem of stealing into the church whenever he could, and concealing himself behind a friendly column, listened with all his powers. In this way he smuggled a great many ideas; at any rate, he considered his stay in Lübeck so profitable that he extended it to three months, without consulting the church authorities at Arnstadt.

His remarkable gifts were so appreciated, however, that his indiscretion was overlooked, and he continued

each other. The appointed day arrived, the gorgeously arrayed Court assembled, eagerly waiting for the appearance of the contesting artists. Bach presented himself promptly, but no Marchand. After a long pause, forty measures rest or more, it was decided to send a messenger for him. The messenger soon returned with the news that the redoubtable (?) antagonist had that morning departed, without saying which way he intended going. Bach proceeded, however, to improvise on the themes he had prepared for Marchand, and by his wonderful flow of ideas, skill in elaborating them, and by the graces of his execution, so enraptured Augustus and his Court that the King, through a Court official, sent the gifted artist a present of 100 louis d'or.

Somehow or other this handsome reward failed to reach the rightful owner. There must have been something wrong in the civil service of that era!

Turning to the French annals, we read that this victory of Bach's was really nothing of very great importance, for Marchand was no great player, no composer, not posted in the art of Fugue or extempore playing; in short, he was a "dogan," and for the friends of so great a musician as Bach to plume themselves over such a victory was simply childish.

Returning from Dresden, Bach was appointed Kapellmeister, or Director of the Orchestra, at Cöthen, by Prince Leopold, of Anhalt-Cöthen. His duties were exclusively confined to his orchestral works, consequently this period of his life (1717 to 1723) was especially productive in his instrumental works.

In 1723, upon the death of Kuhnau, Bach was appointed Cantor at the Thomas-Schule (Thomas School), and organist and musical director at the two principal churches in Leipzig. Here he faithfully served to the end of his life. Here he wrote his grand vocal works; his religious cantatas to the incredible number of 253, each composed of four or five pieces, quartettes, choruses, arias, duos or recitatives, with chorals in four parts, the whole with orchestral accompaniment. The number of his works, of almost every conceivable style, is well-nigh appalling.

It bespeaks a fecundity of ideas, trained skill, and a persevering diligence which are simply without a parallel in the history of music.

The distinctive characteristics of Bach's compositions are originality, elevation of style, sublime melody, and great dignity in the harmony.

He worked at his compositions with great care, revising, correcting, and varying, ever seeking that higher ideal which, to the conscientious, ambitious artist, is always higher still with each new flight.

His personal character is said to have been amiable to the last degree. As one writer expressed it: "His art and his family were the two poles around which Bach's life moved; outwardly simple, modest, insignificant; inwardly great, rich, and luxurious in growth and production."

Bach laid the foundation of a new school of piano playing. He formed a new method of fingering, making equal use of his thumbs and all his fingers, where only the first three fingers had been in general use formerly. It was he who first taught the art of substituting the fingers upon the keys, the method necessarily in constant use to-day by every organist and, to some extent, by every pianist. He first gave an impetus to the system of equal temperament by tuning his own piano in that manner and composing the forty-eight preludes and figures, in all the major and minor keys, the collection known as the "well-tempered clavierchord."

He developed instrumental forms in an entirely new and different manner from his predecessors, and formed a new vocal style based on the instrumental. Bach was a self-evolved artistic development. He was a law unto himself and has been a law to his successors. Our laws of harmony, counterpoint, and composition to-day are based, for the greater part, upon an analysis of the works of this immortal genius.

In 1747, near the close of his life, at the urgent request of Frederic the Great, Bach paid a visit to the monarch at Potsdam, the royal seat near Berlin. The King and his quartette were in the midst of a flute concerto, in the presence of the court, when the old master's arrival at the palace was announced. Without allowing him time to don his court-dress, according to regulation orders, Bach was bidden to appear, when he was most cordially welcomed by his royal host, and conducted in person from room to room



JOHANN SEBASTIAN BACH.

in his position until 1707, when he accepted a call to Mühlhausen. Here he remained but a single year, having been called to Weimar as Court Organist. In Weimar his talents were more fully recognized, and he was soon known as the first organist of his time. During his twelve years' sojourn here his principal organ compositions were written, and his sphere of activity was very extended.

In his fifth year of service, or at twenty-nine years of age, he was appointed Hof-Concert-Meister, or Director of the Court Concerts. It was his custom to make annual concert excursions to the different cities, giving performances on the organ and clavier. It so happened in 1717 that he and (according to German annals) a very celebrated French player named Marchand, found themselves simultaneously in Dresden.

The friends of Bach induced him to propose to Marchand a musical contest, somewhat after the customs of the Minnesingers, whom Wagner has celebrated in his grand opera, "Die Meistersinger von Nürnberg." Marchand accepted the challenge, and in the contest, which was to take place before the Court, each was to endeavor to solve musical problems furnished by his opponent, to improvise upon themes suggested for each other, and in different ways to musically trouble



through the *Neu Palast*, to play upon the different Silbermann piano-fortes in the King's possession. His extempore playing in his treatment of themes given him and of those chosen by himself excited the greatest astonishment in all present.

Well do I recall the guide's voluble recital of the tradition of this visit as he pointed out and allowed me to strike a few chords on one of these, so to speak, consecrated clavichords. As they who kiss the "blarney-stone" are said to become endowed with extraordinary powers, so might I have easily imagined that I had received something of the magic touch imparted to those keys, had I not discovered later that it was all a cruel fraud: it was not a Bach piano at all, but an instrument of much later date.

But to return. The next day the King took Bach to the different organs in Potsdam, and was as much enraptured by his skill as an organ virtuoso as he had been during his clavichord performances.

Returning to his home in Leipsic, his eyesight began rapidly to fail. He had used them unsparingly year after year, and now, the decline once begun, they yielded quickly to the disease, and he was soon entirely blind. Two surgical operations failed to relieve him in the least; indeed, the inflammation was thought to have hastened his demise.

His pain and darkness were finally exchanged for joy and heavenly light, July 30, 1750, at the ripe age of sixty-five.

Mourning by all musical Germany, yet he was not, at that time, appreciated even by his sons or pupils, much less by the public. In fact, his memory waned for full forty years after his death, when through the efforts of Mozart, Haydn, Beethoven, and later of Mendelssohn and others, the tide of appreciation began to roll in, and to-day, in the opinion of the musically cultured, Sebastian Bach occupies the proudest pinnacle on the temple of fame.

#### INSTRUXIONS TO MEWSICK TEECHERS.

**W**E forget where the following "instruxions" originally appeared, but they are important enough to bear repeating. "P. Benson, Sr., (whitch the sr. stans for singer)" knows all about the "singin skewl" and its teacher—no, its "convention conductor."

"The mewsick teecheer is the most important person into enny commewnity. Olwaze show that you feel this by the way you wock threw the street and varis other waze, sitch as spendin all the munny you ern and a little more for wearin good close, etc., &c.

Git a long led pencil, and when the pewpils doant strike the rite kees onto the pieana, rap them onto the nuekels with the penell (that's the little pewpils, whitch aint big enuff to do them enny good to git mad, oonly to cry). This will let out all your bad feelins and leeve you sweet tempered.

If a man has a little dotter and he asks you will she lern to play, tell him you can tell by examinint of her for  $\frac{1}{2}$  an our just what she will maik and if he is riteh tell him she will devellup a pieana player equill to Jenny Lind.

The best thing to lern at 1st for the beginnin of the new beginners at the commensment of their 1st beginnin to lern is peaces, and the best peace for the 1st quarter is Java march. If they kant lern the hole of it in the 1st quarter let them taik 2 quarters at it. Doant waist thair time a playin skails and sich. 1 Java march is worth a bushel of skails. You can ex- plane to the payrent that the yung wooman whitch has Java march in her reapertory, if she shoold lose evry thing els eood never be left entirely destitoot, for she eood maik her fortune a teechein of other peapel to play Java march, & what a grate thing it wood be for the kuntry if evry buddy eood play Java march.

Tock a gray deal, and olwaze introjuice the subjeck of mewsick into your conversashin. If you are in a eumpenny of oalder persons you shoold do pirty mutch all the toekin. This will show that you have respeek for age by doin all the toekin yourself and takin the trubbel off thair hands.

When they have eumpenny at the house whair you give lessons thay will moast alwaze ask you to play. Play enny thing you happen to no, & tell them you made it up out of your hed just as you went along. Java march is good for that purpose, as skarsely enny buddy has ever herd it. Befoar you begin olwaze strike all the kees you can with all your mite with boath hands. Then remark that the pieana is badly out of toon. This will bring a very sweet expreshun on to the face of the lady whitch owns the pieana.

By attendin my singin skewl you eood lern sum other things of use to you in teechein.

P. BENSON, SR.,  
whitch the sr it stans for singer."

#### HOW TO LEARN PIANO PLAYING.

BY JACOB KUNKEL.

The following practical suggestions of the late Jacob Kunkel were originally published in the *REVIEW* of November, 1878. Their intrinsic value, and the fact that the *REVIEW* now has ten readers where it then had one, make it seem advisable to reproduce the article at this time:

So much has been and is constantly being said and written about the manner in which piano playing should be studied, what methods used, what pieces selected, etc., and as a general thing without any real advice being given, that I feel impelled to make a few practical suggestions upon this subject, and also to point out a few imperative rules which, when strictly observed, will insure success. Every parent is anxious that his daughter should shine in society, and many spend thousands of dollars to accomplish that end—yet how often to no purpose! There is no accomplishment by which a young lady can make herself so agreeable and attractive as music. But the majority find, only when it is too late, that to display what they have learned (or what they have not learned, rather) after a great waste of time and money, they would simply make a laughing stock of themselves. Usually, this is not the fault of the young lady, but of the parents. They were probably willing, but they did not know how to give their daughter a musical education. Some parents console themselves by saying: My child has no talent or taste for music. This, nine times out of ten, is a mistake. We all have an innate liking for music, but it is the labor which it requires to accomplish any thing good that we shrink from. You take any child, and it will listen for hours with seeming delight to music; but sit at the instrument and require it to study a lesson and it will yawn, twist, look around, and stretch fifty times in five minutes; and here it is that parents form the idea that their child has no talent for music, while the sole trouble is laziness. Most of us are naturally lazy, and this can only be overcome by force of habit. To cultivate this, we must begin very young. I have often been asked by some fond parent whether I thought it would not pretty soon be time for his daughter to commence taking lessons. How old is she? She is thirteen. Why, bless you, at that age she ought to be able to play sonatas by Mozart!

What would be thought of a man asking whether it was about time for his daughter to learn her A, B, C at the age of thirteen? I think we would be inclined to say it was rather high time. At the age of five years it is time to commence. Many may think it is too young, but it is not. It will have been noticed that, already at the age of two, when the child could hardly walk, it would stretch its little hands when some one was playing, and try to assist by patting the keys, plainly showing a natural inclination for music. And at the age of five the hands will be large enough to cover the first five keys, respectively, C, D, E, F, G; and the five finger exercises can be begun. These exercises, from the first lesson on, must constitute the daily bread and milk of all who would be successful. The child at this tender age must, of course, not be forced to the piano; the mother, with tender caress, must beguile the child, as it were, into a pleasant amusement which would otherwise be a burden. The mother is the main-spring, as the mother's heart is the school-room of the child. The method, however, of the rudimentary lessons, must be inexorable, and the tutor must be unrelenting in the admonitions as to their observance. To begin, then, the little hand is placed on the above-named notes in the middle of the piano, each finger resting in a rounded manner on its respective key, the thumb of the right hand lying on C—here great care should be taken that the thumb never hangs off the key-board—it should always be in its place on top of the key ready for action; the hand on top should be straight, the four knuckles being of an equal height and in a straight line with the wrist, so that a coin can be placed on the top of the hand without sliding off. Now, we commence the use of the fingers, the thumb first, which should be raised high and the key struck, say four times; the fourth time the key should be held down with the thumb, and the first finger is to strike its key, D, four times, the thumb all the time holding down its key. When D has been struck four times, it is held down and the thumb lifted up and the next key, E, struck while D is being held down, and so on with all the fingers up and down. While these exercises are being gone through, the hand must be perfectly quiet and in its straight position, the strength of the fingers alone must be employed to strike the key. Examples of placing a coin on top of the hand in order to achieve

this end, which the child may learn by being attentive, are sometimes well repaid. In this way the *legato* touch, which is generally so sadly neglected, is acquired. The right hand should be taken alone at first; when the child can play the five notes one after the other with ease, the left hand should be taken, and then both hands together. These exercises are to be kept up about one-half hour every day, and at regular hours, not now in the morning, then in the evening. In this way the child will form a habit, and will remember that special time of day, and not miss its playthings and playmates when the music hour comes; but if the child has no regular hour, it will constantly be in fear of being called upon to perform, which is always, at first, an unpleasant duty. After having arrived at some perfection in this first exercise, a set of good, five finger exercises by some well-known author should be adopted and gradually taught. This can all be done without the child's knowing a note; there will be ample time for learning these when the child learns the A, B, C; the object here is to shape the hand.

If the mother is not musical enough to follow these instructions, a good teacher, not a cheap one (for they are dear at any price) should be employed, who will give the necessary directions; then the mother should listen to and continually admonish the child of them. I wish particularly to impress that the mother should sit beside the child during its full time of practice every day. After a year's practice of these simple exercises, a splendid foundation will have been commenced, so that now you can proceed with teaching the notes, etc. A first-class teacher should be engaged twice a week. The child as it progresses must never be allowed to pass over an exercise or piece without having thoroughly mastered it. There is nothing worse than a mediocre performance of anything, no matter how simple. I need not say that all trashy music should be avoided, for where a first-class teacher is employed, none such will receive attention. In conclusion I will say, that a good instrument, with good tone, light, pianofaction, is almost as necessary as a good teacher and good music, as it cultivates the ear, and the muscles of the fingers, developing a fine touch.

#### IMPORTANT ANNOUNCEMENT.

The publishers of the *REVIEW* will publish on December 15th "*Musical Mosaic*," an elegant volume of musical stories from the able pen of Count A. de Vervins. The novelettes, of which this volume (of 224 pages, large 32mo.) is made up, were originally published in these columns. Many persons having expressed the desire of possessing these poetical sketches, by themselves and in a more permanent form, the publishers have at last complied with this general desire by publishing this little book. Before being put into this form, each of the stories has been carefully revised and corrected, so that they now appear in better shape than before. Those who have read "*The Artists' Offering*," "*What a Hand-Organ Can Inspire*," "*The Burgrave*," "*Blondel's Song*," "*An Adventure of Paganini*," "*The Organist*," "*Flamina*," and the other stories of which this charming volume is composed, will probably want to read them again—others ought to read them. All can be supplied, post paid, on receipt of 75 cents. Send on your orders before the holidays!

At this season, when every one is making arrangements for the customary holiday gifts, we may be allowed to say to our readers that they must be hard to please indeed if they do not find in our advertising columns the names of those who can serve them to a dot. The *REVIEW* advertises none but first-class business houses, at any price, and its readers can rest assured that its advertising patrons are in every way reliable.

A LADY who has a great horror of tobacco got into a railroad car the other day and inquired of a male neighbor, "Do you chew tobacco, sir?" "No, madam, I don't," was the reply. "but I can get you a chew if you want one."

Mr. Orlando Weatherbee, says an exchange of ours, proprietor "*The Spencer Pharmacy*," Spencer, Mass., reports: "My customers speak very highly of the Great German Remedy, St. Jacobs Oil, it having always given excellent satisfaction. One of them, Mr. Henry Belcher, has been greatly benefited by its use in a case of severe rheumatism, and he refers to it in terms of highest praise.—*Cleveland Leader*,"



## MUSIC IN ST. LOUIS.

THE first "dress rehearsal" of the St. Louis Musical Union took place at Armory Hall on the morning of November 22, and the first concert occurred at the same place the following night, the programmes being, of course, identical. The programme offered was the following:

PART FIRST.—1. Huldigungs March, Wagner, Orchestra; 2. Symphony, "Im Walde," Raff; (a) Evening Twilight, Trümmel; (b) Dance of the Dryads; 3. Aria, "Bel Raggio," from Semiramis, Rossini, Mrs. A. D. Cunningham, with orchestra accompaniment.

PART SECOND.—4. Overture, "Zampa," Herold, Orchestra; 5. Violin Solo, Concerto in E, Mendelssohn, Mr. Geo. Heerich; (a) Andante, (b) Allegro Vivace; 6. Invitation to Waltz, Weber, Orchestra; 7. Quartette, "Bella Figlia," Rigoletto, Verdi Mrs. A. D. Cunningham, Mrs. N. Uhl-Blachly, Mr. E. Cooper, Mr. Joe Saler; 8. Polonaise, Struensee, Meyerbeer, Orchestra.

The change of quarters from Mercantile Library Hall to the Armory Hall has proved a wise one. Armory Hall has much better acoustics than the other, and although it is much larger, the music is more distinct, even on the last seats, than it was at the old place.

Both the rehearsal and the concert were largely attended, and as a matter of fact those who attended the rehearsal had the better of it, for it was a better performance in every way than that of the following night.

The "Huldigungs March," with which the programme opened, was on both occasions rendered in first-class style. In the next number, consisting of two movements of Raff's symphony, "Im Walde," the St. Louis Musical Union's orchestra did the most finished work we have ever heard it do. The rehearsals seem to have been thorough. The conductor had his men well in hand, and the beautiful composition received an adequate interpretation. This is a number that should be repeated at some subsequent concert. Indeed, why not give us the symphony entire?

The "Zampa" overture was not so satisfactory; at the concert especially there was (more noticeably in the beginning) a certain lack of precision, a disposition to drag, which the conductor's baton did not seem to be quite able to overcome. The same fault, only more marked, was noticeable in the accompaniment of the two movements of the Mendelssohn violin concerto in E. Evidently, the work had not been sufficiently rehearsed by the orchestra. Mr. Heerich played the solo part better than we ever have heard him do it, and for once really deserved the applause which he received.

In Weber's "Invitation to the Dance," the orchestra recovered itself and gave Berlioz' orchestration of this composition an excellent interpretation. In this number, Mr. Mayer's playing of the solo parts for 'cello was especially noticeable for its exquisite finish and beauty of tone.

In the polonaise, which closed the programme, the orchestra did excellently.

In her aria from "Semiramis," Mrs. Cunningham astonished us by the remarkable improvement in her voice, and more still in her method, since we last heard her. She has evidently been studying seriously. Her performance was not, however, faultless. There was a marked *allentando* from first to last, which has no warrant, and which diminished the effectiveness of the performance; and there was now and then noticeable a certain want of clearness of execution. If Mrs. Cunningham goes on improving as she has, there is no telling what she may yet accomplish. The quartette from Rigoletto was sung under difficulties. Mr. Saler had just risen from a sick bed, and could not be expected to do himself full justice. Mr. Cooper, excellent at the rehearsal, was not in good voice at the concert. The performance was creditable, under the circumstances, but might have been better.

The good effect of having the same musicians under the same leadership is becoming apparent in the increased homogeneity, if we may use the term, of the orchestra. There is a certain promptness of response to the conductor's directions, which shows that Mr. Waldauer and the orchestra thoroughly understand each other, and which promises still better work for the future. The concert was an artistic success, and we think must have been a financial one. We can not help noticing, in passing, a gracious act on the part of Messrs. Carr and Waldauer: the invitation to the "dress rehearsal" of a certain number of the pupils of the Missouri Institution for the Blind. May their good deed bring them good luck!

The St. Louis Choral Society, Joseph Otten conductor, gave Mendelssohn's oratorio "Elijah" for the initial performance of this, its third season, at Mercantile Library Hall, December 1. The solo parts had been assigned to Mrs. Laitey, soprano, Miss Pauline Schuler, alto, and Messrs. Cooper and Dierkes, respectively tenor and bass. When the audience had got fairly seated, announcement was made that "owing to the sudden and really severe illness of Mr. Dierkes, who was to sing the part of Elijah, the Society had been compelled to send for a substitute, and that would delay the performance perhaps half an hour." The audience began to wonder who would have the temerity to sing the part of Elijah without previous rehearsal, and when, in less than ten minutes, Prof. Otten mounted the conductor's stand, and, omitting the introductory recitative, began with the overture, more than one thought he had concluded to give "Elijah" with Elijah left out. When, however, Elijah's next number came, Mr. Carl Froelich came upon the scene, and the audience knew that whatever could be done by any one at such short notice would be accomplished. Mr. Froelich's appearance was greeted by a hearty round of applause, which must have assured him of the sympathy of the large assemblage, and of its disposition to excuse such shortcomings as were almost unavoidable. To say that Mr. Froelich did himself great credit by his impromptu performance is to put the truth very mildly; but, of course, his singing lacked the finish and expression which we should have expected of him under ordinary circumstances. Besides, the part of Elijah is rather a baritone than a bass part, and the high notes of Mr. Froelich, who is a pure basso, sounded somewhat strained. Mrs. Laitey did justice neither to herself nor to the part assigned her. She has not an oratorio voice anyhow (if we may use the expression). Her enunciation was very indistinct, and her tones not always true. In contrast with hers was the singing of Miss Schuler, who fairly earned all the applause she received, and which was not a little. Miss Schuler was really the only one of the leading quartette whose articulation was intelligible without referring to the printed words. Mr. Cooper sang some numbers very well, others the reverse. Altogether the work of the quartette was not what we expected, and perhaps not what we should have had, had not the unexpected *contretemps* of Mr. Dierkes' illness broken it up to a certain extent. The chorus, however, was excellently drilled, and did most excellent work—the best, probably, yet

done by the Society. In observance of light and shade, in unity with the leader and quick response to his directions, and also in proper balance of the different parts, it leaves little to be desired. Mr. Otten deserves great credit for the perfection to which he has brought his chorus, and the members of the chorus should be encouraged by their success to renewed efforts. There seems to be some hope of St. Louis' musical salvation after all, since the work of the musical missionaries within its borders is telling.

Mme. Christine Nilsson will appear in St. Louis in concert on January 6. This is probably her last visit to the United States, and no one who can hear her on this tour, should fail to do so.

## GOTTSCALK AND THE AMATEUR.

WAS short one pianist, wrote Gottschalk in his "Notes of a Pianist." I had executed on fourteen pianos the march of "Tannhauser," arranged by myself. Its success had been so great that I had to announce another concert on fourteen pianos. On the eve of the concert one of my pianists fell sick. What was I to do? Put off the concert? Never. A warmed-up dinner is never worth anything. In the matter of concerts you must never put off. The public is flighty, capricious, pitiless. Learn to seize the hour it is favorable to you. If you do not, it escapes you without any reason.

Announce only thirteen pianos? Another error, still more dangerous. The public want to hear fourteen pianos, and if you give it one less it will think itself robbed. It demands fourteen pianos in full view on the platform. Should you place some manikins on it, it will be satisfied, provided it sees there the number of pianos that were announced. The difficulty was becoming insurmountable. San Francisco, although filled with all the corruption and with all the plagues arising from civilization, then possessed but thirteen first-class pianoforte players. The proprietor of the hall, seeing my embarrassment, offered to speak to his son, an amateur pianist, he said, of the first-class, who played Thalberg, Liszt, and Gottschalk without difficulty, and for him it would be only fun to take the part that was wanted for the march of Tannhauser. Experience had long since taught me that it is well for an artist to beware of the co-operation of amateurs in general, and especially of those who play everything at first sight, and make havoc in playing the pieces of Liszt and Thalberg. But the father spoke of him with such assurance that I accepted his son's assistance. (God protect you, O artist! from the fathers of amateurs, from the sons themselves, and from the fathers of female singers!) The concert was to take place in the evening. I suggested that a rehearsal would be necessary. The son, who in the interval had been introduced to me, expressed surprise and said it was useless. The part was very easy; he played the fantasias of Liszt. I replied that it was less for the difficulty of execution than for playing together; and that, if he wished, I would play with him to point out to him the movements. He then placed himself at the piano, and, like all amateurs, after having executed a noisy flourish, attacked with the boldness of innocence the march from "Tannhauser." At the end of two bars my mind was made up; I knew what I had to expect, and I assure you it was not pleasant. The most complaisant hearer would hardly have been able to distinguish some shreds of Wagner's theme which were floating here and there like waifs in the midst of an ocean of false notes, in a deafening storm of continuous pedal (the storm can not be described), and of the complete wreck of the measure and spirit of the author. My position became horrible. To refuse his assistance—the assistance of the first amateur in San Francisco! elegant and rich, who had probably caused to be circulated among all his friends and all the good society of the city that he designed to give me the use of his talent! It was impossible! The rehearsal was short. I did not even make a remark; it would have been of as much use as to try to make an Adonis of an Æsop. The father, beaming with pride, was looking at me, and, wiping his forehead, after the piece, said: "Ha, ha! What did I tell you!"

The young man seemed convinced of his worth, and, with the ease which amateurs only possess when the public is in question, repeated to me many times, graciously smiling with a satisfied little air: "Oh, yes! I think that that does very well; besides, it is very easy!" We parted. I thought very seriously of putting off the concert under the pretense of indisposition, when my tuner, a man of resources, said to me: "Sir, if this young man plays, trouble is inevitable with the other pianos; it is absolutely necessary to prevent his being heard, and the only way to do it is this"—and at the same moment he pushed a hook in the piano I designed for the amateur, an upright piano, took out the whole of the interior mechanism, and, looking triumphantly at me, added; "The key-board remains, but I assure

you that there will be no more false notes." The plan was excellent.

The evening came. The hall was full. My amateur, in white cravat and evening dress, was in the hall. His friends awaited the moment of his entrance with impatience. He requested me to give him a piano near the foot-lights, in full view (for it must be stated that amateurs, who should be less familiarized with the public, have an impassibility and *sang froid* which we never acquire—innocence again.)

I placed this dumb piano in the middle of the stage, close to the prompter.

Before going on the stage I impressed upon my thirteen acolytes that, in order to produce the greatest effect, it was indispensable not to make any prelude, that thus the public might be more surprised on hearing all at once, the fourteen pianos attack the flourish of trumpets with which the march in Tannhauser commences.

One, two, three—we begin. It goes marvelously. In the midst of the piece I looked at my amateur; he was superb; he was sweating great drops; throwing his eyes carelessly on the audience, he performed with miraculous ease apparently, the most difficult passages. His friends were in raptures. They applauded to excess. Some enthusiasts even cried out: "Hurrah for—!" (the amateur's name.) "Encore!" "Encore!" We must repeat the piece. But at the moment of commencing the amateur forgot my recommendation not to prelude, and could not resist the temptation to play a little chromatic scale. I see him now! The stupor which was printed on his countenance was inexpressible. He recommenced his scale. Nothing! The piano was mute. For an instant he had the idea that the ardor with which he had played had been fatal to the strings, but throwing a glance inside he saw them all right. Without doubt it was the pedals, and, after some shakes impressed on the pedals, he began again his little chromatic scale. Then, persuaded that the piano was just out of order, he strove to make me understand that he could not begin again the march.

"Pst! pst!" said he with a wild air, but I had seen the damage, and without loss of time I had given the signal and the march was recommenced. My young man, to save appearances before the audience, went through the motion of playing, but his countenance, which I saw from below, was worth painting—it was a mixture of discouragement and of spite. The fury with which he struck the poor instrument, which could do nothing, was very funny.

"That was very well done, gentlemen," I said, on entering the artists' room, "but the effect was less than the first time."

"The mischief!" said my amateur to me, "my piano broke all at once!"

The secret was kept a long time by my tuner, but it finally leaked out, or at least I had reason for supposing it did from the furious glance that my unfortunate amateur threw on me one day that I happened to salute him on meeting him in the street.

Moral—beware of amateurs.

## A SUBSTITUTE FOR IVORY AND MEERSCHAUM.

ACCORDING to the Vienna *Agricultural Gazette*, it has recently been discovered that meersch- schaum pipes of excellent quality, susceptible of the highest polish, and even more readily colorable than the genuine *spuma di mare*, may be made of potatoes. The familiar tuber, it seems, is well qualified to compete with the substance known to commerce as "meersch- schaum clay." Its latent virtues in this direction are developed by the following treatment: Having been carefully peeled and suffered extraction of its "eyes," the potato is boiled uninterruptedly for thirty-six hours in a mixture of sulphuric acid and water, after which it must be squeezed in a press until every drop of natural or acquired moisture is extracted from it. The residuum of this simple process is a hard block of a delicate creamy white hue, every whit as suitable to the manufacture of ornamental and artistically ornamented pipe-heads as the finest clay. The potato, moreover, dealt with in the manner above described, promises to prove a formidable rival to the elephant's tusk. It may be converted into billiard balls as hard, smooth, and enduring as ivory, and can be depended upon for an inexhaustible supply of umbrella handles, chessmen, and fans. As potatoes are plentiful all over the world, and likely to remain so, while elephants are, comparatively speaking, rarities, mankind at large may fairly be congratulated upon the discovery of a substitute for ivory, which can be produced in unlimited quantity, and at an almost nominal cost, taking into consideration the difference of price between a pound of the best kidney potatoes and a pound of prime elephant's tusk.



## OUR MUSIC.

"THE MILITARY," (*Marche Brillante*) Goldbeck. Mr. Goldbeck needs no introduction to our readers, nor indeed to any connoisseur of good piano music. This march exhibits all the musicianly qualities of his style. We doubt whether a more satisfactory march of the same grade could be produced; we certainly never have heard one that was so sure to please both the critical and the uncritical lovers of music.

ALLEGRO from Beethoven's Symphony in C. (1st), *Sidus*. We present here to our readers, and especially to teachers, the first number of a set now in course of preparation by Carl Sidus, entitled "Bright Hours with the Tone Poets." The entire set will appear in the REVIEW. The idea of the set is an admirable one. It is to take themes from the acknowledged masterpieces of classical music, adhering strictly to the ideas of their authors, but making such modifications in the details as will make them accessible to ordinary performers. These pieces will thus serve a double purpose: they will be excellent as piano arrangements, and at the same time will familiarize those who will play them with the best works of the acknowledged giants of musical composition.

"THE CHILD'S DREAM," *Emmy Schaeffer-Klein*. There is an old saying (true, in spite of its triteness), that "the proof of the pudding is in the eating." This is, in part, why we give in this issue this composition, which is number one of the set of six pieces composing the "Christmas Album," by Mrs. Klein, just issued from the press of Kunkel Brothers. We give this number not because it is superior to any of the others (for we do not think it is), but simply because it is the first of the set. Our readers can satisfy themselves by this specimen, that we have not at all exaggerated, in calling the "Album" a collection of little gems.

STUDIES — *Duvernoy, Clementi, Schwalbe*. This is another new feature which will be carried through the REVIEW during the current year. These studies are advance sheets of a piano school now in course of preparation by Mr. Charles Kunkel. The best studies of the best masters will be put under contribution, and the marginal notes, revisions, etc., will make them the most practical, and hence the best ever issued from any press. We invite the most critical examination of the most competent critics.

"THY NAME," (Ballad) *Robyn*. This charming composition tells its own story. Mr. Robyn has written more pretentious works, but none more genial than this.

"I CAN NOT SING THE OLD SONGS," *Claribel*. We think, however, our readers will find no difficulty in singing this. If they get tired of the English words, they can try Herr Niedner's elegant German translation, made expressly for the REVIEW "regardless of expense."

"ROSE OF LOVE," (Serenade) *Tamburello*. This is such a song as only one born under the sunny skies of Italy could write. It needs to be well rendered to be really acceptable, but with a proper rendering it will be found very brilliant and effective. Signor Tamburello is now one of the vocal teachers of the New England Conservatory of Music, Boston. He is not only a good musician, but a gentleman, and "a mighty nice fellow!"

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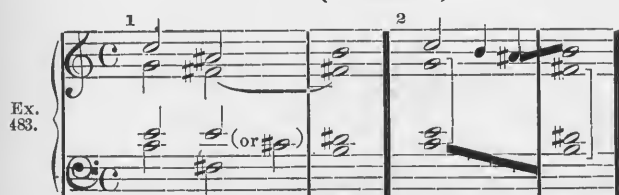
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Violets Blue.....	Jacob Kunkel.
Lantern Waltz.....	Albert Lutz.
Philomel—Polka Elegante.....	Chas. Kunkel.
Puck—Marche Grotesque.....	Claude Melnotte.
Pearl and Diamond Polka.....	Henry Hahn.
Up and Down on the Ebony.....	Steinway.



## C to B. (Chromatic.)



The consecutive 5ths at No. 2 are admitted, the chromatic contrary movement between Treble and Bass, at the moment of modulation, making them imperceptible.



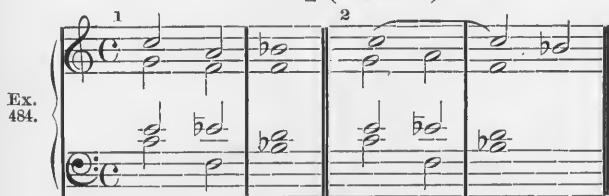
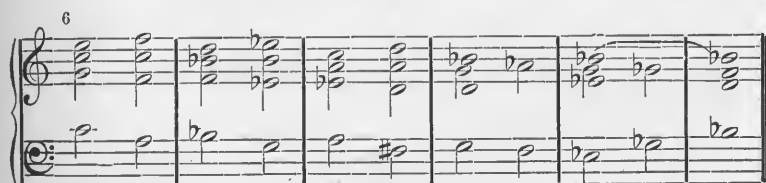
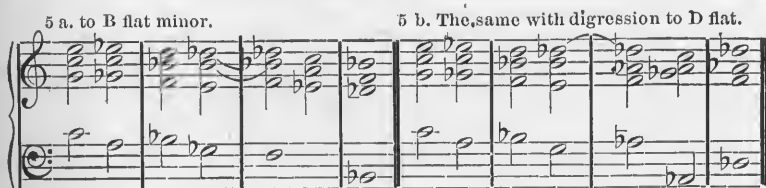
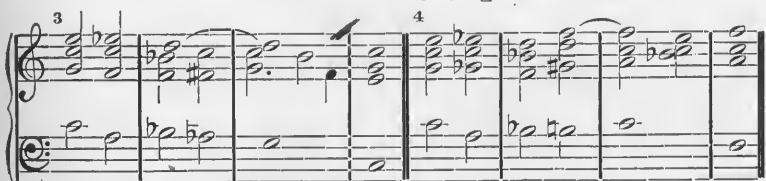
The consecutive octaves at No. 6 are admissible in free instrumental style. In *strict 4 part writing* they would be objectionable. As a merely harmonical effect, or, in other words, when each single part is not invested with individuality, such progressions are not faulty. The ear then receives the tone combination as an undivided whole of harmonious sound. Tenor and Bass sing in unison at No. 6, for a moment, as that is the most obvious expedient to maintain smoothness and unity of harmony. The Tenor in this case forms the Bass at \*; the latter merely supports and enforces the former.



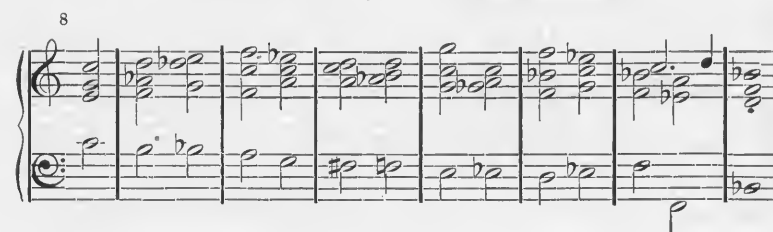
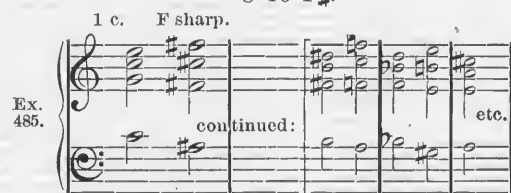
HARMONY.

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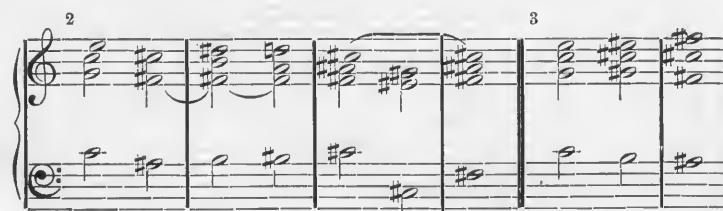
(Ex. 483 continued.)

C to D $\flat$  (Diatonic.)C to B $\flat$  with diversion to F.

(Ex. 484 continued.)

C to F $\sharp$ .

These are rather strained progressions. They are of occasional use.

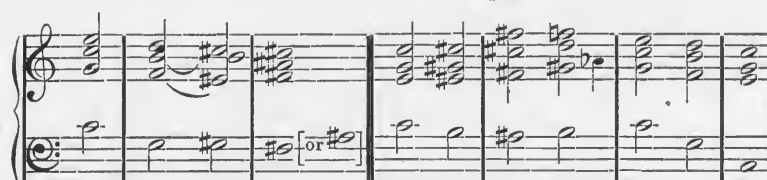


HARMONY.

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(Ex. 485 continued.)

## 5 To F sharp and Return.



## Some Examples of Modulation by means of Chords of the Diminished 7th.

§ 280. Judiciously employed, the chord of the diminished 7th admirably serves as a connecting link between near or distant keys. Care must be taken that the keys, thus connected, do not clash. In all transitions from key to key, there must be logic and intelligible design. The basis of musical logic and design is relationship, which must be made evident, either in an harmonical or melodial sense.

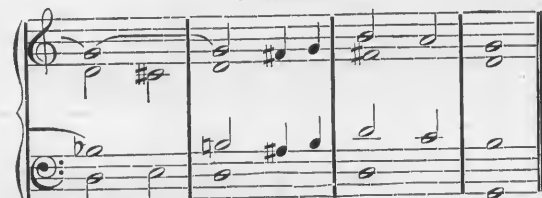


The chord at No. 1 \*, the means of moving in different directions, as at Nos. 2, 3 a. and 3 b.

(Ex. 486 continued.)



Still another diversion by means of the same chord, enharmonically changed.



§ 281. In examples like the preceding the subleader often ascends, contrary to its natural progression, because its identical resolution tone is supplied by another part (\*g). The following example shows what the result

## HARMONY.

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of natural progression would have been. Both are acceptable, but the *diverted* progression at 3 a. is fuller and richer in harmony, and better supports the upward course of the melody.

(Ex. 486 continued.)  
3 b.



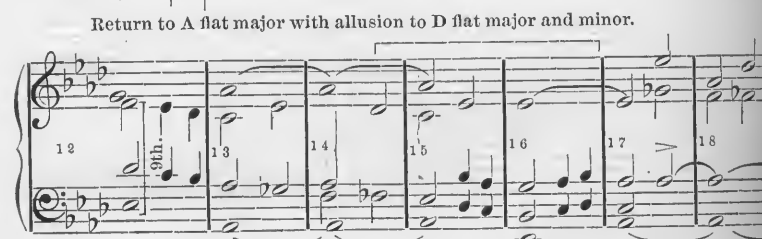
§ 282. Examples of modulation by means of the chord of the diminished 7th might be multiplied indefinitely, and have been largely furnished (incidentally) throughout the book. We may therefore herewith bring to a close our special chapter of modulation.

## PART III.

## Four Examples of Four-Part Writing

Containing the individually distinct and incidental chords, previously discussed; also introducing prepared and unprepared Suspensions, Anticipations and Passing tones.

I.



## HARMONY.

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(Ex. 487 continued.)



Passing Modul. to D flat. A flat with 'Grenzaccord' between E flat & A flat major.



ANALYSIS.—1. Three-toned chords in their original position abound in this example, suitable to its quiet and dignified character. Several organ points still further contribute to this. Inversions of 3 toned chords occur here and there, to guard against monotony or stiffness. The student in need of practice, may single out the original positions and inversions. 2. Four-toned chords occur quite frequently in their original position, as in measures 13, 17 and others, in their inversions at 4, 8 and 28. 3. In a number of instances chords of distinct individuality occur, incident to musical thought, as at 5, where the quarter notes have the nature of passing tones, producing at the same time distinct chords. These are therefore not genuinely incidental chords. As an example of the latter kind we point out—f, a<sup>2</sup>, b<sup>7</sup>—at 9. 4. Among the unusual chords we have: chords of the small 9th, at 10; of the large 9th at 12; incidental chord of the 9th, result of suspension, at 29; incidental chords of the 13th at 30 and 31, both containing the interval of the 13th, but otherwise differing in their constituent tones, showing that incidental chords of the 13th are not necessarily chords of distinct individuality. (See chords of the 9th, 11th and 13th.) 5. A suspension occurs at 29 (e<sup>2</sup>) with resolution in the same measure (d<sup>2</sup>). The interval of the 13th (e), at 30 \*, becomes a suspension tone at 31, with resolution in same measure (b<sup>2</sup> re-



## DIE SOLDATEN.

## March.

**Vivo.**

**Signal.**

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as notes, rests, and dynamic markings like "Cres." and "Ped.". The piece ends with a double bar line and a key signature change to B-flat major.

First system of musical notation. Treble and bass staves. Dynamics: *mf*, *f*, *mf*. Pedal markings: *Ped.* with asterisks. Fingering numbers are present above the notes.

Second system of musical notation. Treble and bass staves. Dynamics: *f*. Pedal markings: *Ped.* with asterisks. Fingering numbers are present above the notes.

Third system of musical notation. Treble and bass staves. Dynamics: *p*, *f*, *p*, *f*. Pedal markings: *Ped.* with asterisks. Fingering numbers are present above the notes.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p*, *f*, *ff*. Pedal markings: *Ped.* with asterisks. Fingering numbers are present above the notes.

Fifth system of musical notation. Treble and bass staves. Dynamics: *ff*, *ff*, *mf*. Pedal markings: *Ped.* with asterisks. Fingering numbers are present above the notes.

Sixth system of musical notation. Treble and bass staves. Dynamics: *ff*, *mf*. Pedal markings: *Ped.* with asterisks. Fingering numbers are present above the notes.



First system of musical notation. The right hand features a melodic line with fingerings (1, 2, 3, 4) and a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment. Pedal markings are present below the bass staff. Dynamics include *f* and *mf*. An asterisk (\*) is placed below the fourth measure.

Second system of musical notation. The right hand continues the melodic line with various fingerings. The left hand maintains the eighth-note accompaniment. Pedal markings are present below the bass staff.

Third system of musical notation. The right hand features a complex melodic line with many fingerings and a triplet. The left hand continues the eighth-note accompaniment. Pedal markings are present below the bass staff. An asterisk (\*) is placed below the fifth measure.

Fourth system of musical notation. The right hand continues the melodic line with fingerings. The left hand maintains the eighth-note accompaniment. Pedal markings are present below the bass staff.

Fifth system of musical notation. The right hand continues the melodic line with fingerings. The left hand continues the eighth-note accompaniment. A *cres.* (crescendo) marking is present above the bass staff. Pedal markings are present below the bass staff. An asterisk (\*) is placed below the sixth measure.

[illegible]

Musical score for "The Rose Tree" in 3/4 time, featuring a piano accompaniment. The score is written for two staves: a bass staff (left) and a treble staff (right). The key signature is one flat (B-flat). The tempo is marked "Moderato". The score includes various musical notations such as notes, rests, and fingerings. The piano part features a prominent bass line with many triplets and a melody in the treble. The vocal part is a simple melody in the treble staff. The score is divided into measures by vertical bar lines. The first measure of the piano part is marked with a "2" above the first note. The second measure is marked with a "1" above the first note. The third measure is marked with a "3" above the first note. The fourth measure is marked with a "1" above the first note. The fifth measure is marked with a "3" above the first note. The sixth measure is marked with a "2" above the first note. The seventh measure is marked with a "4" above the first note. The eighth measure is marked with a "3" above the first note. The ninth measure is marked with a "2" above the first note. The tenth measure is marked with a "4" above the first note. The eleventh measure is marked with a "3" above the first note. The twelfth measure is marked with a "1" above the first note. The thirteenth measure is marked with a "2" above the first note. The fourteenth measure is marked with a "2" above the first note. The fifteenth measure is marked with a "4" above the first note. The sixteenth measure is marked with a "3" above the first note. The seventeenth measure is marked with a "1" above the first note. The eighteenth measure is marked with a "2" above the first note. The nineteenth measure is marked with a "4" above the first note. The twentieth measure is marked with a "3" above the first note. The twenty-first measure is marked with a "1" above the first note. The twenty-second measure is marked with a "2" above the first note. The twenty-third measure is marked with a "4" above the first note. The twenty-fourth measure is marked with a "3" above the first note. The twenty-fifth measure is marked with a "1" above the first note. The twenty-sixth measure is marked with a "2" above the first note. The twenty-seventh measure is marked with a "4" above the first note. The twenty-eighth measure is marked with a "3" above the first note. The twenty-ninth measure is marked with a "1" above the first note. The thirtieth measure is marked with a "2" above the first note. The thirty-first measure is marked with a "4" above the first note. The thirty-second measure is marked with a "3" above the first note. The thirty-third measure is marked with a "1" above the first note. The thirty-fourth measure is marked with a "2" above the first note. The thirty-fifth measure is marked with a "4" above the first note. The thirty-sixth measure is marked with a "3" above the first note. The thirty-seventh measure is marked with a "1" above the first note. The thirty-eighth measure is marked with a "2" above the first note. The thirty-ninth measure is marked with a "4" above the first note. The fortieth measure is marked with a "3" above the first note. The forty-first measure is marked with a "1" above the first note. The forty-second measure is marked with a "2" above the first note. The forty-third measure is marked with a "4" above the first note. The forty-fourth measure is marked with a "3" above the first note. The forty-fifth measure is marked with a "1" above the first note. The forty-sixth measure is marked with a "2" above the first note. The forty-seventh measure is marked with a "4" above the first note. The forty-eighth measure is marked with a "3" above the first note. The forty-ninth measure is marked with a "1" above the first note. The fiftieth measure is marked with a "2" above the first note. The fifty-first measure is marked with a "4" above the first note. The fifty-second measure is marked with a "3" above the first note. The fifty-third measure is marked with a "1" above the first note. The fifty-fourth measure is marked with a "2" above the first note. The fifty-fifth measure is marked with a "4" above the first note. The fifty-sixth measure is marked with a "3" above the first note. The fifty-seventh measure is marked with a "1" above the first note. The fifty-eighth measure is marked with a "2" above the first note. The fifty-ninth measure is marked with a "4" above the first note. The sixtieth measure is marked with a "3" above the first note. The sixty-first measure is marked with a "1" above the first note. The sixty-second measure is marked with a "2" above the first note. The sixty-third measure is marked with a "4" above the first note. The sixty-fourth measure is marked with a "3" above the first note. The sixty-fifth measure is marked with a "1" above the first note. The sixty-sixth measure is marked with a "2" above the first note. The sixty-seventh measure is marked with a "4" above the first note. The sixty-eighth measure is marked with a "3" above the first note. The sixty-ninth measure is marked with a "1" above the first note. The seventieth measure is marked with a "2" above the first note. The seventy-first measure is marked with a "4" above the first note. The seventy-second measure is marked with a "3" above the first note. The seventy-third measure is marked with a "1" above the first note. The seventy-fourth measure is marked with a "2" above the first note. The seventy-fifth measure is marked with a "4" above the first note. The seventy-sixth measure is marked with a "3" above the first note. The seventy-seventh measure is marked with a "1" above the first note. The seventy-eighth measure is marked with a "2" above the first note. The seventy-ninth measure is marked with a "4" above the first note. The eightieth measure is marked with a "3" above the first note. The eighty-first measure is marked with a "1" above the first note. The eighty-second measure is marked with a "2" above the first note. The eighty-third measure is marked with a "4" above the first note. The eighty-fourth measure is marked with a "3" above the first note. The eighty-fifth measure is marked with a "1" above the first note. The eighty-sixth measure is marked with a "2" above the first note. The eighty-seventh measure is marked with a "4" above the first note. The eighty-eighth measure is marked with a "3" above the first note. The eighty-ninth measure is marked with a "1" above the first note. The ninetieth measure is marked with a "2" above the first note. The ninety-first measure is marked with a "4" above the first note. The ninety-second measure is marked with a "3" above the first note. The ninety-third measure is marked with a "1" above the first note. The ninety-fourth measure is marked with a "2" above the first note. The ninety-fifth measure is marked with a "4" above the first note. The ninety-sixth measure is marked with a "3" above the first note. The ninety-seventh measure is marked with a "1" above the first note. The ninety-eighth measure is marked with a "2" above the first note. The ninety-ninth measure is marked with a "4" above the first note. The hundredth measure is marked with a "3" above the first note.

2 4 3 2 5 4 4 3 3 2 3 2 2 4 4 3 2 4

*p* *f* *p* *f*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

The image shows a musical score for a piano piece, likely from a ballet suite. The score is written for a grand piano, with a treble and bass staff. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/4. The piece begins with a piano (*p*) dynamic and transitions to a forte (*f*) dynamic. The melody in the right hand is characterized by rapid sixteenth-note passages, often with fingerings indicated above the notes. The left hand provides a steady bass line, primarily consisting of eighth and sixteenth notes. Pedaling instructions are marked with "Ped." and asterisks. A repeat sign is visible at the end of the first system. The score is presented in a clear, black-and-white format, typical of a printed musical manuscript.





# BEETHOVEN

Allegro from Symphony in C major Opus 21.

Carl Sidus Op. 79.

Allegro  $\text{♩} = 88$ .

The musical score is written for piano and bass. It begins with a tempo marking of 'Allegro' and a quarter note equal to 88 beats per minute. The key signature is C major, and the time signature is 2/4. The score is divided into five systems. The first system starts with a mezzo-forte (mf) dynamic. The second system features first and second endings, with a forte (f) dynamic marking. The third system also includes first and second endings, with forte (f) and mezzo-forte (mf) dynamics. The fourth system continues the melodic and harmonic development. The fifth system concludes with a 'FINE' marking. Fingerings and articulation marks are indicated throughout the score.

*Cantabile.*

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with fingerings (2, 5, 4, 3, 5, 4, 2, 1, 2, 3, 5, 4, 3, 5, 4, 2, 1, 2) and slurs. The left hand provides a steady accompaniment with fingerings (4, 3, 2, 5, 4, 3, 2, 5, 4, 3, 2, 5, 4, 3, 2, 5, 4, 3, 2, 5).

Second system of musical notation. The right hand continues the melodic line with fingerings (5, 4, 3, 2, 5, 4, 3, 2, 5, 4, 3, 2, 5, 4, 3, 2, 5, 4, 3, 2, 5). The left hand accompaniment includes a crescendo (*cres*) and a centavo (*cen*) marking.

Third system of musical notation. The right hand features a melodic line with fingerings (4, 3, 2, 5, 4, 3, 2, 5, 3, 4, 1, 4, 1). The left hand accompaniment includes a fortissimo (*ff*) dynamic and a 'do' marking.

Fourth system of musical notation. The right hand features a melodic line with fingerings (3, 5, 2, 4, 3, 2, 5, 4, 3, 2, 5, 4, 3, 2, 5, 4, 3, 2, 5). The left hand accompaniment includes a fortissimo (*ff*) dynamic.

Fifth system of musical notation. The right hand features a melodic line with fingerings (3, 1, 4, 1). The left hand accompaniment includes a mezzo-forte (*mf*) dynamic and a crescendo (*cres*) marking.

Sixth system of musical notation. The right hand features a melodic line with fingerings (5, 4, 3, 2, 5, 4, 3, 2, 5, 4, 3, 2, 5, 4, 3, 2, 5). The left hand accompaniment includes a centavo (*cen*) marking, a 'do' marking, a fortissimo (*ff*) dynamic, and a fortissimo (*f*) dynamic.

Repeat from the beginning to Fins.



# Child's Dream

(KINDES TRAUM.)

Emmy Schaefer-Klein, Op. 8.

Allegretto espressione. ♩ - 132.

*pp*

*mp*

*cres.*

*f*

*p*

*Ped.*

*\**

Copyright — Kunkel Bros. 1882.

Cantabile

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and slurs. Bass staff has a supporting line with slurs. Dynamics include *p* (piano). Pedal markings are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the supporting line. Pedal markings are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a supporting line with slurs. Dynamics include *f* (forte). Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a supporting line with slurs. Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a supporting line with slurs. Dynamics include *cres.* (crescendo) and *f* (forte). Pedal markings are present below the bass staff.



Tempo I.

*p*

Ped. Ped. Ped. \*

*dolcissimo.*

Ped. \*

*pp*

*poco a poco*

Ped.

*rit.*

★ Ped. ★

Allegro ♩ . 112 to 126.

# STUDY.

M. Clementi.

The musical score consists of two systems, each with a piano (p) and violin (v) part. The piano part is in 4/4 time, and the violin part is in 4/4 time. The first system contains measures 1 through 12, and the second system contains measures 13 through 24. The score includes various fingering numbers (1-5) and articulation markings (accents, slurs, and slurs with dots). The piano part features a series of chords and arpeggios, while the violin part features a series of sixteenth-note runs and slurs. The score is written in a clear, legible style with standard musical notation.

A The first finger must remain on the key until the following third F and A is struck.

GENERAL REMARKS.—In the following studies, all notes or chords marked with an arrow, must be struck from the wrist, otherwise the attack (*attaque* French *ansatz* German) will be clumsy, stiff and hard. After the notes or chords so marked have been struck, a strict *legato* must be preserved throughout, as indicated. By *legato* is meant the keeping down of each key during the full length or time-value of the note, and until the following note is struck. It often occurs that the second of two chords which immediately follow each other should be connected with the first almost *legato*. To accomplish this, all the fingers of the first chord which are not used to strike the notes of the second chord, should be held down on the notes of the first chord, until the second chord is struck. The fingers so held down form a sort of pivot or fulcrum for the other fingers, which can then strike the following chord with freedom and elasticity. In order to assist the student to distinguish the notes which are to form the pivot and which must be played absolutely *legato*, they have, in these studies been connected by dotted lines with the following chord. Strict attention to these general remarks, and to the notes accompanying each study will lay the foundation of correct and elegant piano playing.



# STUDY.

R. SCHWALM. Op. 5.

Adagio. ♩ 120.

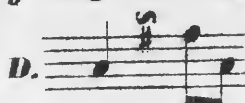
*A* Haydn, Mozart, in fact all the old composers, expressed this measure as given here. The old masters were accustomed to use many abbreviations


The sign *~* represents all the notes written out in full at *A*. Writers of the present day usually write their thoughts in full, thereby avoiding all possible misunderstanding of their intentions.

*B.* To execute this turn nicely hold the wrist very loose and prepare the movement of the fingers by bending the first finger (thumb) under the hand, so that its tip will be opposite the tip of the third finger i. e. so that both the first and third fingers shall be above the key *F*, which the first finger thumb is to strike after the turn.

Be also very careful not to stop on the last note (*E*) of the turn, No break of motion must be noticed between *E* and *F*. These remarks apply to all similar cases.

*C.* Do not make any break between *C* and *D*. Continue very legato. To effect this contract the hand so as to bring the first finger (thumb) and fifth finger close together as if they were adjoining fingers.

*D.*  Note at *A* applies here. The # under the *♯* signifies that the lowest note of the turn is to be sharpened.

*E.*  See note *A*.

*F.*  &c.

**F**

**H**

*rit.*

*a tempo.*

*tranquillo.*

*or*

G. Hands that can reach a tenth will not strike this B. from the wrist but connect G. and B. legato.

H give this B its full value. It must be kept down untill the note of the same voice (C) is struck.

See General Remarks under Study No. 1.

# STUDY.

*Allegro moderato* ♩ .100 to ♩ .126

J. B. Duvernoy Op. 176

Practice this study, at first, with the upper fingering for the right hand and with the first (solid chord) bass. When the exercise has been mastered with the first bass, use the second bass, which gives more variety and offers finger practice, while the first has given wrist exercise. Then the lower fingering for the right hand should be used with either bass.

This second (lower) fingering gives special and very necessary practice to the much neglected fourth finger. It must, however, be left to the judgement of the teacher, whether, considering the age, advancement and ability of the pupil, the second fingering should be practised forthwith, or at a later period.

See General Remarks under Study No. 1.



# THY NAME.

Words by Dr. P. H. Cronin

Music by Alfred G. Robyn.

*Moderato.*

*mf*

*Affettuoso.*

1. I whisper'd to the rose thy name; Its pet - als blushing heard the sound; An  
2. Blest guardian spir - its heard my voice; Thy name the angels long have known; For

an - swer from my heart there came, All nature happy smil'd a - round. The  
heav'n hath in that name rejoic'd, 'Tis echo'd near the star - ry throne. Thy

eve - ning shad - ows gath - er'd near, And twi - light dew were  
name in O - rient sto - ry told A pearl - y tear - drop

*p*

fall - ing fast; The birds sang joy - ful - ly and clear, The  
si - lent falls. Thy name a faint - ing heart made bold; That

*animato.*

*animato.*

hap - py brooklet murmur'd past, But thou wert far from  
heart for an - swer ev - er calls, And tho' thou'rt far from

*rall:* *a tempo. cres:*

*equale.*

me, my love, An an - gry ocean'tween us roll'd, A  
me, my love; Tho' storm - y billows'tween us heave, May

1<sup>a</sup>

bless - ing on thy name I breath'd; A name I to the an gels  
heav - en bless thee, as I rove, Thine

*equale.*

*rall:*

2<sup>a</sup>

told, own dear name'll fond - ly breathe.

*cres:* *ff*



# I Cannot Sing the Old Songs

NICHT ALTE LIEDER SING ICH.

Revised by the Author

Claribel.

Moderato ♩ . 88

*mp*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

3. Nicht al - te Lie - der sing ich, Denn Bil - der stei - gen  
 2. Nicht al - te Lie - der sing ich, Ihr Zau - ber ist zu  
 1. Nicht al - te Lie - der sing ich, Die ich vor Jah - ren

1. I can - not sing the old songs, I sung long years a  
 2. I can - not sing the old songs, Their charm is sad and  
 3. I can - not sing the old songs, For vis - ions come a -

3. auf Von frü - hern gold - nen Träu - men Und al - ter Zei - ten Lauf; Viel -  
 2. gross, Die Me - lo - di'en er - we - cken Alt Leid und Thrä - nen blos; Ob -  
 1. sang, 'Denn Herz und Stimm' ver - sa - gen, Und fühl der Thrä - nen Drang; Mit

1. go, For heart and voice would fail me, And fool - ish tears would flow; For  
 2. deep; Their mel - o - dies would wa - ken Old sor - rows from their sleep, And  
 3. gain Of gold - en dreams de - part - ed And years of wea - ry pain. Per -

3. leicht wenn ird'. sche Fes - seln mal Nicht bin - den in der Zeit +++++ Die  
 2. schon sie un - ver - gess - lich sind, Und lieb - lich für und für +++++ Nicht  
 1. je - der Stroph' ver - gang - ne Zeit In dem Ge - dächt - niss bleib'n +++++ Nicht

1. by gone hours come o'er my heart With each fa - mil - iar strain I  
 2. tho' all un - for - got - ten still And sad - ly sweet they be I  
 3. haps when earth - ly fet - ters shall Have set my spir - it free My

3. al - ten Lie - der sing ich Dort in der E - wig - keit! Die al - ten Lie - der  
 2. al - te Lie - der sing ich, Weil sie zu theu - er mir, Nicht al - te Lie - der  
 1. al - te Lie - der sing ich, Noch wie - der träum die Träum', Nicht al - te Lie - der

1. can - not sing the old songs Or dream those dreams a - gain, I can - not sing the  
 2. can - not sing the old songs They are too dear to me, I can - not sing the  
 3. voice may know the old songs For all e - ter - ni - ty, My voice may know the

3. sing---- ich Dort in der E - wig - keit!  
 2. sing---- ich, Weil sie zu theu - er mir.  
 1. sing---- ich, Noch wie - der träum die Träum?

1. old.... songs Or dream those dreams a - gain.  
 2. old.... songs They are to dear to me.  
 3. old.... songs For all e - ter - ni - ty.

# Rosa d'Amore

(THE ROSE OF LOVE.)

F. Paolo Tamburello.

SERENATA.

Moderato.

Than Al - pinesnow, my love,.....thy face is  
Hai il vi - so bian - co piú..... che ne - ve al -

fair - - er To none has God e'er giv - - en beau ty  
pi - - na do - ve l'ha po - ste Id dio..... tan - te bel -

rar - - er, And when at eve thy foot..... the mead - ow pres - ses  
lez - - ze; Quando pas sa te voi..... l'a - ria s'in - chi - na



*rinf.*

The winds are hush'd, the stars send thee car - res - ses  
 Tut - te le stel - le vi fan - no ca - rez - ze

*rit.*

*a tempo.*

Ay when thou com'st the zeph - yrs fold their pin - ions.....  
 do - ve pas - sa - te voi la - ria si fer ma.....

*Ped* \*

*f*

..... To view the Queen of all of Love's..... do - min - ions  
 ..... sie.te in cie-lo d'a - mor..... la va - ga..... stel - la

Where'er thou art..... the breeze..... in peace re - po - ses.....  
 Quan.do pa - sa - te voi la - ria si po - sa.....

*Ped* \*

*a tempo.*

*f* *ten.* *p*

0 rose of love the fair - est of the  
 sie - te in cie - lo d'a - mor la va - - ga

*col canto.*

ro - ses Fair - est of the ro - ses  
 ro - sa; in giar - din d'a - mo - re

*Ped* \*

*Ped* \*

fair - est of the ro - ses 0 rose of  
 in giar - din d'a - mo - re in giar - din d'a

*rit.* *col canto.* *ten.*

*Ped* \*

*p*

love the fair - est of the ro - ses  
 mor d'a - mor la va - ga stel - la

*Ped* \* *Ped* \*

*rinf.*

Fair-est of the ro - ses ..... Fair-est of the ro - ses .....  
 In giar-din d'a - mo - re ..... in giar-din d'a - mo - re .....

*Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

*ten. p a tempo.* ..... *un poco piu con moto.*

..... O rose of love the fair - est of the ro - ses  
 ..... in giar-din d'a-mor ..... la va - ga ro - sa

*col canto.* *a tempo.*

*Ped* \*

O rose of love the fairest of ro - ses O rose of  
 Quando passate vo - i la - ria si po - sa sie - te in giardin d'a

*Ped* \* *Ped* \* *Ped* \*

love sweet-est of ro - ses O rose of love the sweet-est of  
 mo - re sie - te in giardin d'a - mo - re la va - ga la ya - ga



accel. e rinf. ten. a tempo.

ro - ses 0 when thou com - est the breeze re - po - ses 0 rose of  
 ro - sa Quan - do pas - sa - te là - ria si po - sa sie - te in giardin d'a -

rit. col canto a tempo.

accel. e rinf.

love, rose of love, sweet - est rose 0 when thou com - est the breeze re -  
 mor la va - ga ro - - sa Quan - do pas - sa - te là - ria si

ten. a tempo.

po - ses 0 rose of love rose of love, sweet - est rose rose of love sweet - est  
 po - sa sie te in giar. din d'a - mor la va - ga ro - - sa la va - ga ro - -

col canto. a tempo.

rose, rose of love, sweet - est rose  
 sa la va - ga ro - - sa

Ped

8...

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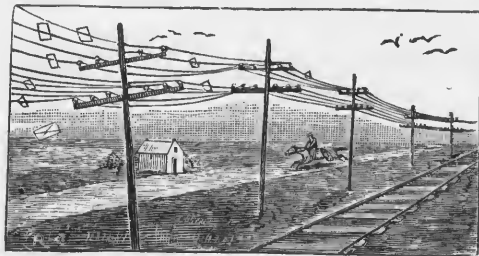
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### CORRESPONDENCE.

BOSTON.

BOSTON, Nov. 17, 1882.

EDITOR KUNKEL'S MUSICAL REVIEW:—Wagner's *Parsifal* music and Nilsson have been the two novelties of the musical season this month, and, with the best will in the world, I could not grow very enthusiastic over either.

The Nilsson concerts were crowded to excess, every part of the Music Hall being filled, and the audience encored and encored with tiresome frequency. It is a mistake to suppose a Boston audience a cold one, but very frequently the applause takes on the nature of calm calculation, with a view to receiving a double programme. Nilsson has not deteriorated during her absence from America. She has the same sweet *pianissimo*, the same tender pathos in folksongs, and also some very broad and majestic effects in the higher register. But she is not a Patti, that is as regards phrasing or vocalization. She took amazing liberties with "Angels ever bright and fair," distorting the tempo, and even dividing one phrase into "Take, oh take (breath) me to your care," a fault which no teacher would allow a pupil to indulge in. I suppose, however, that she did it on the *Quod licet Jovi, non licet Bovis* principle.

She sang very broadly and nobly in Gounod's *Ave Maria*, and with great dramatic force in the old *Miserere* from *Travatore*. In the art of working up an effective climax she is unequalled. I think that if she had the chance of appearing on the operatic stage instead of in a stereotyped concert programme, she would create a genuine furor.

In her company are M. Bjorksten, a new tenor, with a sweet but almost inaudible voice, and Miss Hope Glenn, who sings pathetic English ballads of the Blumenthal stripe with a clear enunciation, but rather bad low notes. The most musicianly part of the programme (save that of the *prima donna*) is rendered by the Mendelssohn Quintette Club, who have at least three great soloists in their ranks—Messrs. Giese, Schmitzler and Schade—who rank in about the order named.

The *Parsifal* music (the *Prelude* only) to which I have alluded, was given at the Boston Symphony concert last Saturday. It seems to largely repeat what Wagner has told us before. There is nothing new. The old, ecstatic effects, the military pomp, the religious vein, all are represented; as for the matter of that, they are in *Lohengrin*. There were specific themes, and leitmotifs, but they were meaningless unless the hearer had studied the catalogue of their intentions. Like much of Wagner's music, they required a guide book to comprehend. There was a pleasantly harmonized bit for the brasses, and a passage of studied simplicity for the wood wind. The rest was vague. Mr. Henschel borrowed a hint from Von Bülow, and repeated the prelude later on in the programme, in order that the audience might understand it better. I doubt whether it had this effect. American audiences are not used to this European fashion, and as a consequence some fell into a pitfall. I heard some auditors comparing the two (?) preludes, and one party declared that he much preferred the second!

On the whole, the Schumann D minor symphony was much more effective, and I by no means consider it the best of the four symphonies.

The Handel and Haydn Society have done something for popularizing oratorio here. With Miss Thursby, Messrs. Adams and Welch, and a very large chorus and orchestra, they gave Haydn's *Creation* at Mechanics' Building, with good seats at 50 and 75 cents. Result, an audience of nearly 6,000 people. The solos suffered somewhat on account of the vast space, but the artists did wisely in not forcing their voices, and were, at all events audible in every part of the hall, even if that magnetism which attends good solo work in a hall of reasonable size was absent.

The chorus and orchestra (under Zerrahn) did splendidly, and the pretty tone pictures with which Haydn embellishes his work were very clearly brought out.

Mr. and Mrs. C. N. Allen have been doing a good work in the field of chamber concerts by presenting three programmes of much excellence, chiefly made up from the modern school of composition. Rubinstein was well represented in string works, and the *lieder* were chosen from the less known German composers. I was glad, for once, to see the beaten track of Franz Schubert and Schumann deserted. Great as they are, their influence ought not to dwarf the vocal works of Dvorak, Grieg, Reinecke, Jensen and Moszkowski.

A great many concerts of this style have recently been given at the New England Conservatory of Music. I can not give you a detailed account of all of these, but may briefly mention a fine recital given in the large dining hall by Mr. J. C. D. Parker, assisted by Messrs. Allen and Fries; another at the Meisanoon by Mr. A. D. Turner and a string quartet; another at Tremont Temple by Mr. H. M. Dunham, at which he played for the first time a new organ sonata of his own composition; and, finally, a reception to students and teachers in the Conservatory building. The latter drew forth a representative audience. Such persons as ex-Governor Claflin, Hon. Leopold Morse, Hon. C. W. Slack, Drs. Talbot and Huntington, several editors, etc., etc. In the musical and literary programme Messrs. Bendix, Ventura, Dunham, Elson, Morse, and Mahn and Mesdames Porter and Woodhouse, and Misses Eldredge, Higgins and Davis assisted.

The building is almost filled with boarding students at present, and a very large number of outside students attend the courses. For the convenience of such of the latter as can not go home to their meals a *cafe* has been added.

Of other concerts there have been a Mozart and Haydn Evening by Mr. J. H. Hills, and a reception by the Eichberg Quartette. The latter are fully worthy of the distinguished name they bear, and the former fills a niche which has been too long vacant, because of the rush after modern and highly spiced musical food.

The Philharmonic Orchestra will soon be in the field, and the club concerts are already in active preparation. In the thickening prospect I venture to ask, *How much music is neces-*

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pitch, has just been held at the New England Conservatory of  
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forth use a pitch of 260 vibrations for middle C. COMES.

BUFFALO.

BUFFALO, Nov. 24, 1882.

EDITOR KUNKEL'S MUSICAL REVIEW:—Inclosed please find  
a programme of the first concert of the Buffalo Liedertafel  
this (the 35th) season. By perusing it, you will notice we sang  
Voerster's "Love's Rejoicing," and, I must say, that we have  
seldom had a piece which gave so much pleasure to the sing-  
ers while learning it, and to the audience while listening to it.  
If Dr. Voerster has any other equally good composition, please  
send me a sample copy.

The concert was very successful, both in the rendition of the  
music and the attendance. The chorus numbered forty-five  
gentlemen and fifty-six ladies, and the audience over one  
thousand. I get your REVIEW from Denton & Cottier's, as I  
prefer a smooth copy to one rolled up for mailing.

It is in Buffalo that the next *Saengerfest* of the *Nord-Ameri-  
kanische Saengerbund* takes place, of which I have the honor to  
be one of the *Fest-Dirigents*.

Ground was broken this week for a magnificent *Saengerhalle*,  
and all other preparations are progressing favorably.

At the rate applications from the various *Gesangvereine* in all  
parts of the United States are pouring in, we have every reason  
to suppose that not less than two thousand singers will partici-  
pate.

If the subject is of sufficient interest to you I will be glad to  
furnish you with more details for the benefit of your readers.

Yours truly,

JOSEPH MISCHKA.

The following is the programme referred to in Mr. Mischka's  
letter:

PROGRAMME.—1. Male Chorus, *Altniederländische Volkslieder*,  
*Kramser*, Liedertafel; (a) "Kriegslied," (b) *Dankgebet*;  
2. Soprano Solo, "Salve Maria," *Mercadante*, debut of Miss  
Maria Gibson; 3. Female Chorus, "Wie lieblich u. schön die  
Abendglocken," *Abt*, Liedertafel; 4. Recitative and Cavatina  
from "Lucia," "Regnava nel silenzio," *Donizetti*, Frl. Marie  
Poppenberg; 5. Baritone Solo, "Man o' War's man," *Marchant*,  
Mr. F. R. Bartlett; 6. Tenor Solo, "Fly forth, oh gentle Dove,"  
*Pinsuti*, Mr. F. A. Bowdoin; 7. Male Chorus, "Ich muss nun  
zu Haus," *Pfeil*, Liedertafel; 8. Soprano Solo, "Ich muss nun  
einmal sinen," *Taubert*, Marie Poppenberg; 9. Mixed Chorus,  
Ein Theil des "Frühlings," from "The Seasons," *Haydn*.  
Simon, a farmer, Mr. F. R. Bartlett; Jane, his daughter, Miss  
Mary Gibson; Lucas, a young countryman, Mr. F. A. Bowdoin;  
Chorus, Liedertafel. Accompaniments by Mr. Simon Fleisch-  
mann and Miss Bianca Fleischmann.

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IT happened the other day on the D. & H. C. R'y.  
The train had just left Albany, and the conduc-  
tor was making his first round, when he observed  
a small, white dog, with a bushy tail and bright  
black eyes, sitting cosily on the seat beside a young  
lady, so handsome that it made his heart roll over  
like a lop-sided pumpkin. But duty is duty, and he  
remarked, in a most deprecatory manner:

"I am very sorry, madam, but it's against the rules  
to have dogs in the passenger cars?"

"Oh! my, is that so!" and she turned up two lovely  
brown eyes at him beseechingly. "What in the  
world will I do? I can't throw him away; he's a  
birthday present from my aunt."

"By no means, miss. We'll put him in the bag-  
gage car, and he'll be just as happy as a robbin in  
spring."

"What, put my nice dog in a baggage car?"

"I'm awful sorry, miss, I do assure you, but the  
rules of this company are as inflexible as the laws of  
the Medes and them other fellows, you know. He  
shall have my overcoat to lie on, and the brakeman  
shall give him grub and water every time he opens  
his mouth."

"I jest think it's awful mean, so I do; and I know  
somebody will steal it, so they will," and she showed  
a half notion to cry that nearly broke the conductor's  
heart; but he was firm, and sang out to the brake-  
man, who was playing a solo on the stove:

"Here, Andy, take this dog over into the baggage  
car, and tell Dudley to take just the best kind of care  
of him."

The young lady pouted, but the brakeman reached  
over and picked the dog up as tenderly as though it  
was a two weeks old baby; but as he did so a strange  
expression came over his face, and he said hastily to  
the conductor:

"Here, you just hold him a minute till I put this  
poker away," and he trotted out at the car door and  
held on to the brake wheel, shaking like a man with  
the ague.

The conductor no sooner had his hands on the dog  
than he looked around for a hole to fall through.

"Wh-wh-why, this is a worsted dog!"

"Yes, sir," said the little miss, demurely. "Didn't  
you know that?"

"No, I'm most awful sorry to say that I didn't  
know that," and he laid the Christmas dog down in  
the owner's lap and walked out on the platform,  
where he stood half an hour in the cold trying to  
think of a hymn-tune to suit the worst sold man we  
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**ELINOR N., Mobile:** The accidental sharp or flat, which affects the first note of a series of two or more tied notes affects all the notes tied, no matter through how many measures they may run. It is neither customary nor proper in such a case to repeat the accidental in each succeeding measure.

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How many subscribers are you going to send us for Christmas?

What is so easily acquired, and yet so expensive, as a bad habit?

What sort of a paper will Freund start next? The "Old Clothes Gazette"?

Was Freund really fool enough to tell his financial troubles to the *Musical People* man?

How is it that the *American Art Journal* and Grove's Dictionary are so much alike, when they talk of Mme. Nilsson?

When piano keys are made of boiled potatoes, as they say they soon will be, will pianists become potato-mashers?

Why would not a year's subscription to KUNKEL'S MUSICAL REVIEW be an acceptable Christmas gift for some of your friends?

Does *The Musical Critic*, etc., still hold to its expressed opinion that Nilsson's season would be a failure? Would it not be a good idea for it to take some guessing lessons?

**PERIODS IN MUSIC.**

**F**IRST period, 370 to 1400. Ambrose (374) selected certain of the Greek modes for chants; Gregory (590) revived the forgotten work of the good Milanese Bishop, and added four new scales. Then came Huebald of Tournay (932), who introduced a sort of harmony which must have resembled the mixture stop of the organ. Guido (1020) of Arezzo, and Franco of Cologne (1200), who between them divide the honors of descant, *cantus mensuralis*, or division into bars and flats and sharps, together with the invention of the monochord. In the second period 1400 to 1600, we have Joaquin des Pres in Belgium, and Palestrina in Italy, and the rise of a true system of tonality; and when we enter a third period, 1600 to 1750, we have reached the true octave, the major and the minor scales, in which we find the uniform arrangement of semi-tones and perfect cadence ascribed by some to Monteverde (1770). When this moment arrived the basis of a sound musical development was reached, and modern music then first became possible. The science of the cloister had at last stepped forth to wed, to train and discipline the wild, and untutored art. Like the burst of Greek sculpture or Italian painting, was the rise and progress of modern music the instant the science of the Church touched the heart of the world. Carissimi died in 1672; he was a type of the transition period. He might have seen Palestrina, and he lived to hear Corelli. In Corelli's life-time the germ of every style of music since known arose. He witnessed the singing schools of Naples in the south, the rise of the great violin schools in the north, the foundation of the oratorio in Rome, the progress of instrumental music throughout Italy, France and England. All this took place in the last century, and we are struck with a certain awe when we remember that men are still (1882), alive who may have listened to Mozart (died in 1791) and conversed with the venerable Haydn (died in 1808.)

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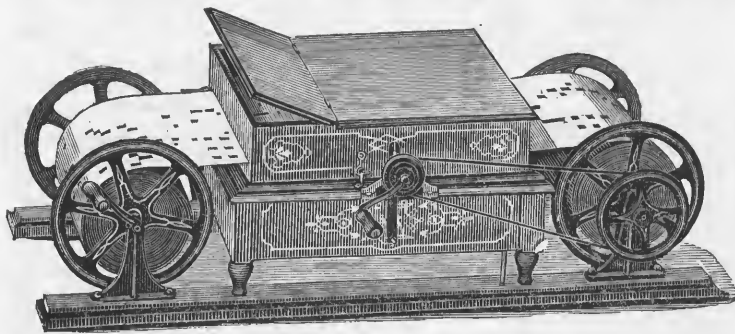
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May 27th, 1882.

Messrs. Kunkel Bros., St. Louis:

GENTLEMEN—I have examined and thoroughly tested your Pocket Metronome and find it all you claim, and more. It is mathematically accurate, remarkably simple, and its small size and weight make of it a little jewel.

WILLIAM SIEBERT.

From CARLYLE PETERSILEA, the great pianist and principal of the Petersilea Academy of Music, Elocution, and Languages:

BOSTON, June 17, 1882.

MESSRS. KUNKEL:—I have given your Pocket Metronome careful consideration, and I warmly recommend it. The simple and beautiful philosophical principle upon which its action is based necessarily makes it accurate. As the Metronome should be used only to indicate the general tempo, your Pocket Metronome answers fully all purposes of a Metronome.

Respectfully, CARLYLE PETERSILEA.

From L. C. ELSON, Boston's most renowned critic, author of "Curiosities of Music," "Home and School Songs," editor of *The Score*, *Musical Herald*, etc.:

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MR. I. D. FOULON:—Dear Confrere:—Allow me to give you hearty thanks for the excellent portable Metronome which Kunkel Bros. have sent me through you. It is of course an application of the old French invention (*Etienne Loulie et al*, last century), but while their discovery was impracticable because of its awkward shape, etc., this arrangement makes it of real assistance to every musician, and will probably make it universally useful. It certainly is accurate and its principle scientific. Yours, sincerely, LOUIS C. ELSON.

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To Messrs. Kunkel Bros.:

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ENG. VOERSTER, M. D.

PROF. A. J. WILKINS, the eminent teacher of Bridgeport, Ct., wrote us in date of June 20, as follows:

I tried your Metronome with my Maelzel, and I thought that from 126 to 160 it was not as accurate as the rest of it which seems perfectly so. It is certainly a very handy thing for a musician to have in his pocket.

I like your REVIEW extremely well. It is well worth the money without any premium. It is the best publication of the kind I have ever seen, and I hope it will continue to be. Every one I have shown it to agrees with me.

Yours, truly, A. J. WILKINS.

To this we replied, asking him to test the two Metronomes by the watch, and report, prophesying that he would then have a Maelzel's Metronome for sale cheap. We have just received the following answer:

I have tested the Metronomes by the watch and find that my Maelzel is faulty and yours correct. I therefore take back all I have said and acknowledge yours to be perfect. I am more pleased with it every day.

Yours, truly, A. J. WILKINS.

BRIDGEPORT, CT., June 27, 1882.

KUNKEL BROS.—GENTLEMEN: Your Metronome, identical in its time-arrangement with that of Maelzel and others, is a valuable adjunct to the correct interpretation of musical works of any kind. I have therefore adopted it for the instrumental and vocal lessons in the "Musical Instructor." Its superior correctness makes it preferable to any other.

Very truly yours, ROBERT GOLDBECK.

July 28, 1882.

CHICAGO, June 25, 1882.

MESSRS. KUNKEL BROS., St. Louis, Mo.:

GENTLEMEN—The Pocket Metronome sent me is quite an ingenious invention, and after a thorough trial, I find it equal to any made, and much more convenient. Every music teacher should procure one. Yours truly, GEO. SCHLEIFFARTH.

Author of "Careless Elegance," "Come Again, Days of Bliss," "Who Will Buy My Roses Red," etc.

UTICA, July 21, 1882.

Messrs. Kunkel Bros.:

GENTLEMEN—The Pocket Metronome received—is a perfect gem. Having tested it, I can say that it is as exact mathematically as the Maelzel Metronome and less liable to get out of repair. Its adoption ought to become universal.

Yours, truly, G. ELMER JONES.

Teacher of Music, and Organist St. Luke's Memorial Church.

"OH, SAY, MA!" exclaimed a bright six-year-old girl, at dinner at a hotel, "hasn't that man over there got dreadful big ears?" "Hush, child, the gentleman might hear you," cautioned her mother. "Well, I guess if he couldn't hear me with those ears," quickly chirped the youngster, "he had better haul 'em down."—*Commercial Advertiser*.



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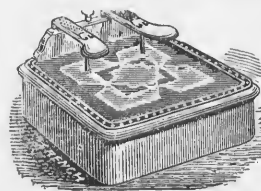
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### HINDOO MUSIC.

WE were once misguided enough to inquire of some native officials, says a writer in *Temple Bar*, what instruments of music their town possessed, and were waited upon next day, in consequence, by all the musicians in the place. First came a group of nine women, who sang some wild and plaintive strains in unison in a minor key; one of them kept time by occasionally snapping her fingers, while another performed a rude accompaniment, on a small barrel-shaped drum, the ends of which were covered with goat-skin. The head-dress of some of these singers was peculiar, and consisted of folds of calico over the head and round the throat, rather like the drapery of some orders of nuns, and similar to that given by painters to St. Anna and other holy women of the Bible. The grouping of these people, as they sat close together on the ground, was extremely picturesque; and listening to the sad sweetness of their strains, one could easily imagine such to have been the appearance and the melody of the daughters of Jerusalem as they lamented by the waters of Babylon. The singing ended, a man was seen to rise in the background, lifting an enormous brazen trumpet nearly as long as himself, on which he blew two most terrific blasts, exerceiating to English ears. These sounds were prolonged, and seemed to sink down through a long waiting discord inexpressibly painful to listen to, but not unfrequently to be heard in that district of the Punjab. The effort of blowing this trumpet is considerable, and we were glad to make this an excuse for hearing no more of it, and submitted with the best grace we could to a performance on the tom-tom, while two more men exercised their lungs upon horrid little trumpets of a smaller size. When these were dismissed, we had a kind of duet all on one note from two men, one of whom beat a small drum open at one end, like a very deep tomboirine, while the other played upon something like a four-stringed banjo. The lower part of this instrument was made of a gourd, and two of the strings were passed through blue glass beads, while the other two were raised by cowries of different sizes; the banjo was further adorned by the green and gold label from some English cotton-reel or piece of calico, stuck on the stem by way of ornament.

A DEMENTED OLD IDIOT.—A certain organist in this city went into a music store the other day, and when the salesman appeared, the following conversation ensued:

Organist—I want to get Martini's *Ecole d'Orgue*.

Salesman (half mad and half scared, and staring at the visitor in utter bewilderment)—Wh-wh-wh-what d' you say?

Organist—I say I want you to give me Martini's *Ecole d'Orgue*; and I want it quick, too.

Salesman (still nervous and yet looking as if he thought there must be a joke about it somewhere)—Just ask for that *Ecole d'Orgue* or not? If you have, run it out, for I am in a hurry.

Organist (angrily)—I called to get Martini's *Ecole d'Orgue*. I see it advertised, and I want it. Now, have you got that *Ecole d'Orgue* or not? If you have, run it out, for I am in a hurry.

Salesman—You must take me for a fool, don't you! This is no sausage shop. This is a music store. What do you suppose we know about Martini's cold dog, or his hot dog, or his lukewarm dog, or any other dog belonging to any other man? You must be crazy. We don't deal in dogs. Martini never left his dog around here anywhere. I say, John, here's a demented old idiot in here wanting to buy some kind of an Italian cold dog. Send for a policeman. He's mad.

### HIS ANSWER.

They tell it on one of our citizens who was ambling toward his place of business, that he was approached by a lady acquaintance of the family, who said: "Mr. —, I hear you are suffering from rheumatism, is it so?" "Rumor 'tis m'm" said our citizen of few words, as he proceeded on his way. Over in Chicopee our neighbors and friends have been having quite a time with rheumatism; but according to reports received by our representative the flurry is over, as the sure antidote has been used and thus commented upon: Mr. C. N. Manchester, Cutler street, says relative to his experience: "I have used St. Jacobs Oil, and esteem it the best remedy for rheumatism I have ever tried. It acts like magic, and I can not over estimate its value, when I pronounce it the greatest rheumatic remedy of the age.—Springfield (Mass.), *Daily Union*."

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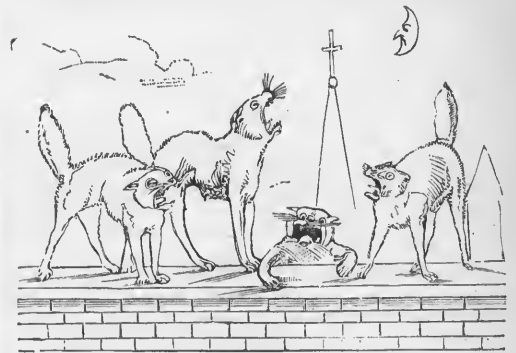
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Now to make my merit more,  
I'll go beyond the letter—  
Love my neighbor as myself?  
Yes, and ten times better.  
For she's sweeter than the breath  
Of the Spring, that passes  
Through the fragrant, budding woods,  
O'er the meadow grasses.

And I've preached the word, I know,  
For it was my duty  
To convert the stubborn heart  
Of the little beauty.  
Once again success has crowned  
Missionary labor,  
For her sweet eyes own that she  
Also loves her neighbor.

—From "Point Lace and Diamonds," by George A. Baker.

ONIONS not only keep the lips from chapping, but the chaps from lippping.

MRS. SIMPKINS calls her daughter a grand opera, because she's her Naunie.

DOGS may possibly go to the happy land of canine, but cats go to purr-dition.

It is a mistake to assume that a rose by any other name would smell as wheat.

WHY is it wrong for a retailer to sell schooners? Because no man should serve two-masters.

AN old bachelor will shriek for a better half when a counter-felt fifty cent piece is shoved on him.

"I SAY, landlord, this tough old steak makes me think of that tough old English poet, Chaucer."

A BABY in Ohio that was fed on elephant's milk gained twenty pounds in one week. It was the baby elephant.

AN old negro used to sing, "God moves in a *mischievous* way, His wonders to perform," and "Judge not the Lord by feeble *saints*."

"WHY did you not send for me sooner?" asked a doctor of a patient. "Well, you see, doctor, I couldn't make up my mind to do anything desperate."

A DETROIT paper noting the fact that a man fell dead while combing his hair, says: "And yet there are people who will persist in that dangerous habit."—*Texas Siftings*.

IN A cemetery at Vincennes, Ind., is a grave-stone upon which, instead of the customary closing inscription, "*Requiescat in pace*," is the legend: "His neighbor played the cornet."

AN old widower says when you pop the question, do it with a kind of laugh, as if you were joking. If she accepts you, very good; if she does not, you can say you were only in fun.—*Anon.*

"YES, sir," said the Louisville man, "I argued with Ingersoll for four hours, and made him admit that a man could be in hell." And the Louisville man didn't understand why the listener laughed.

TEACHER—"Define the word excavate." Scholar—"If means to hollow out." Teacher—"Construct a sentence in which the word is properly used." Scholar—"The baby excavates when it gets hurt."—*Detroit Free Press*.

A LITTLE three-year old girl, while her mother was trying to get her to sleep, became interested in some outside noise. She was told that it was caused by a cricket, when she sagely observed: "Mamma, I think he ought to be oiled."—*Ex.*

IN a recent scandal case in Kansas a lady witness declined to answer a question, and the attorney demanded her reason. "Because it is not fit to tell decent people." "Oh, well," said the lawyer, "just walk up here and whisper it to the judge."

A TIPSY Bostonian who was arrested while making vain efforts to clutch at a barber's pole, exclaimed, as the policeman drifted him in the direction of the station-house: "Stranch, I never saw'r rora borealish's near before."

AN intelligent youth, recently in a commercial office, made out a shipping bill for "fourty" barrels of flour. When his employer called his attention to the error in the spelling of forty, the promising clerk replied: "Sure enough, I left out the gh."

A LADY writer finds fault with the manners of the King of Sweden because his majesty scratched his royal head with his fork at dinner. Some people are entirely too fastidious. Would the lady have had his majesty scratch his head with the leg of a chair?—*Toronto Globe*.

AN affectionate wife, whose husband had gone to sea, sent a request to the pastor of her church for prayers for her husband's safety, which the good old minister read as follows: "Captain John Wilkins having gone to sea his wife, requests the prayers of the church for his safety."—*Ex.*

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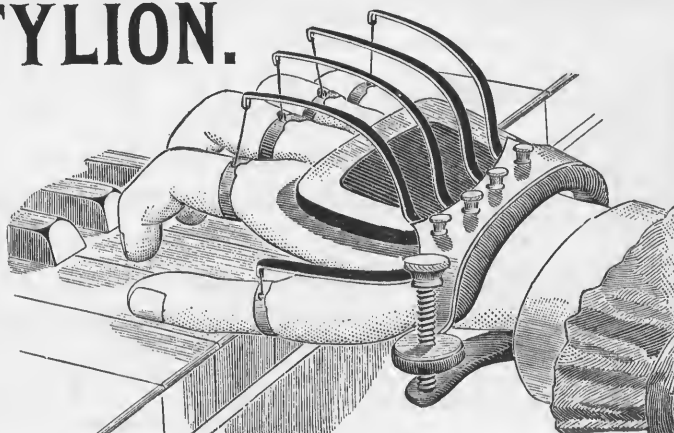
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At a dinner the other evening, just as an inspired young man had commenced a poem with, “I stood before the tomb of Ferdinand in the sunny land of Spain,” a sober-faced individual suddenly started into life and inquired, “Street and number?” and then subsided for the rest of the evening.

In a western town, the other day, a young man was shot at, but the ball lodged in a Testament which was in his vest pocket. There ought to be a beautiful moral to this accident, but unfortunately the fact remains, that if he had been reading the Testament he would have been killed.—*R. P. Journal*.

A GENTLEMAN, calling on a farmer, observed: “Mr. Jones, your clock is not quite right, is it?” “Well, you see, sir,” said Mr. Jones, “nobody don’t understand much about that clock but me. When the hands of that clock stands at twelve then it strikes two, and then I know it’s twenty minutes to seven.”

A CALIFORNIA paper says: “One of our wealthiest citizens left his Eastern home sixteen years ago and arrived in San Francisco with only one shirt to his back, since which time he has accumulated twelve millions.” Just think of it, twelve million shirts! A big shirt tale, that.—*Cincinnati Saturday Night*.

JAMES W. RILEY writes prettily in a recent poem, “The touch of her hand is like the fall of velvet snow flakes.” When James was, say six or seven years of age, and had been naughty, he expressed himself differently and more briefly, simply remarking, “Jupiter, how the old lady can spank!”—*Pittsburgh Telegraph*.

A VERY quick child made an observation to her governess the other day, which had a great deal of truth in it. “How is it, my dear,” inquired the lady, “that you do not understand this simple thing?” “I do not know, indeed,” she answered, with a perplexed look; “but I sometimes think I have so many things to learn that I have no time to understand.”—*Capital*.

To dream her kiss is on your cheek,  
Is sweet—oh, sweet—oh, sweet—oh,  
Sweeter far than words can speak;  
But ‘tis not nice, upon examination,  
To find the titillating soft sensation  
Was caused by a mosquito.”—*Ex*.

“THE latest agony,” says Jeems, “is the way I felt this morning. My wife asked me for a XX bill—a twenty, you know—and I cut the matter short by telling her it could not be did, for the simple reason that I had only a matter of a dollar or so in my pocket. “I knew you’d tell me that,” she said, “and its true, too.” And as I looked up in amazement, she added: “I looked in your pockets last night. I’ve got the twenty.” Oh, boys, how I felt! But what could I do?”

A MAGAZINE writer says: “There is an undercurrent of suppressed yearning, almost akin to pain, that belongs to the natural music of Norway.” We have noticed the same peculiarity in the natural music of Italy—only considerably more so. The suppressed yearning is quite akin to pain—and consists in yearning for a club with which to smash the musical instrument into small bits. As long as this yearning is suppressed, the Italian artist who revolves the crank is safe. He doesn’t suffer pain, but the man who yearns does.—*The Judge*.

NOT AT HOME.—“There is a young man in the parlor wishes to see you, miss,” remarked the hall door attendant.  
“Did he bring anything with him; any box or parcel?”  
“Only a cane, miss.”  
“Did his coat tails rattle when he walked, as if there was a package of candy in the pockets?”  
“Nothing of the sort, miss.”  
“Then tell him I’ve gone to visit a sick friend, and won’t be home for a week,” returned the fair girl, falling back into a horizontal position and resuming her perusal of “Truth Stranger than Fiction; or, The Liar Unmasked.”—*Brooklyn Eagle*.

HE ACKNOWLEDGED THE SOFT IMPEACHMENT.—“You mustn’t touch the top of the baby’s head,” said a mother to her little four-year old; “she has a soft spot there that is very tender.”

The youngster gazed at it curiously for a moment, and then asked:

“Do all babies have soft spots on their heads?”  
“Yes.”  
“Did papa have a soft spot on the top of his head when he was a baby?”  
“Yes,” replied the mother, with a sigh, “and he has got it yet.”

And the old man, who had overheard the conversation from an adjoining room, sang out:

“Yes, indeed he has, my dear boy, or he would be a single man to-day.”—*Rochester Post Express*.

TWO LADIES WHO KNEW HOW TO DRIVE.—Two ladies living in the western part of the city had a strange experience one day last week. They had hired a horse and buggy and gone out to make some afternoon calls, but at the first place they called they stayed so late that it was nearly dark when they came out. They found the horse standing patiently, and cutting short their adieus they climbed into the buggy, and while one tucked away half an acre of lap-robe the other took up the lines and whip, and said “get up” to the horse. But the horse didn’t “get up” worth a cent. He just moved a little on three legs and whisked his tail.

“Shoo! get up—g’lang!” said the woman with the lines, and she emphasized the remark with a cut of the whip. The horse made a sudden step forward, and both ladies nearly fell over the dashboard.

“Who-a-o-a-a!” screamed the one that wasn’t driving. “Good gracious, he’s going to run away! Let me drive—I’ll make him behave.”

“Hold on,” said the other; I haven’t driven horses ever since I was six years old for nothing, and I’m going to whip the horse and make him go—so there now!”

The whip descended on the horse, and he at once stood up on his hind legs and pawed the air, but didn’t make a step forward or budge an inch out of the straight and narrow path in which he stood. The ladies were in despair, and looked helplessly at the house they had just left, and wished their friend would come out to their assistance. At that moment help did come, in the shape of a gentleman who was passing, and noticed their dilemma.

“Can I be of any assistance to you, ladies?” he asked politely; “would you like to have your horse untied?”

They never said a word about it, but, man like, he told, and that is how we got hold of this true story.—*Atlanta Phonograph*.

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MAJOR AND MINOR.

THE Milan Conservatory of Music had last year 217 pupils—116 male and 101 female.

A PITTSBURGH critic gives Mme. Nilsson the charming name of "the sweet-voiced Widow Wilson."

HAINES BROTHERS, who have made such a hit with their upright pianos, have begun the manufacture of concert grands, which are said to be as good as the best.

The *Amphion* says that Letitia Fitch, now of the Strakosch Opera Company, will study in Detroit next summer under Signor Nicholas—this at the request of her manager.

MR. MAX STRAKOSCH is said to be negotiating with Miss Julia Gaylord, the charming American soprano, who has been one of Carl Rosa's *prime donne* for the last five years.

THE reorganized Sacred Harmonic Society of London has secured a guarantee of \$75,000, and will resume the concerts discontinued by the disbanding of the old organization.

SIGNORINA TUA, the remarkable girl violinist, has been engaged for two years by the impresario Fischhoff, at 120,000 francs per year. She will make a tour in Switzerland, England, Russia and America.

THE new choral society recently organized in St. Louis has adopted the name of "The Henry Shaw Musical Society," in honor of Henry Shaw, St. Louis' most public-spirited citizen. Prof. R. S. Poppen is the conductor.

SOME of our exchanges are very anxious to have people know what, in many instances, is self-evident: that their matter is "original." We heard a donkey bray for an hour the other day, and all he said was original.

WE should have mentioned in our last issue the visit to St. Louis of Mr. Ernest Knabe, the well known piano manufacturer of Baltimore. The Knabe piano is meeting with deserved success, and its makers are therefore happy.

ONE of Knabe's new "Baby Grands" has been for some days on exhibition at Read & Thompson's. We stepped in there to look at it, and it is really a marvel of perfection. Those of our readers who can should test the instrument for themselves and see to what degree of perfection the manufacture of small grands has been carried.

WE were much pleased to make the acquaintance of Mr. Gustav Neubert at the Review office a few days since. Mr. Neubert is not only a very agreeable gentleman, he is also a progressive music teacher. He has lately settled permanently in St. Louis; and as there is always "room at the top," he will doubtless find a wide field of usefulness among us.

IN honor of the inimitable violinist, Nicolo Paganini, a memorial tablet was affixed to the house in which he was born, in Genoa, and a concert was given at the Paganini Theatre, in that city, on October 29. The promoters accept that date as the hundredth anniversary of the great performer's birth, but the usual authorities place the event nearly a year and a half later, on February 11, 1781.

THE duties of the genuine dyed-in-the-wool, simon-pure editor are multifarious and multitudinous. His work is not only to "do a little writin'," as is sometimes supposed, but to cull, to glean, to select, to discriminate, to decide, to foresee, to observe, to grasp, to explain, to inflate, to boil down, "to be, to do, and to suffer," and several hundred other verbs, with a large number of districts yet to hear from.—*Ex.*

AN amusing story is told of the autograph experience of Mme. Nilsson a day or two ago. A persistent applicant for Mme. Nilsson's signature presented a book, and, in running over the leaves, Mme. Nilsson's eye fell upon the last page, where was inscribed: "Last, but not least. Adelina Patti." Seizing the pen, the fair Scandinavian wrote upon the blank page of the cover, opposite "La Diva's" signature, "Last and least. Christine Nilsson Rouzeaud."

"ERNST SCHELLING, of Philadelphia, the little 7-year old pianist," says the *Detroit Amphion*, "has been giving concerts in Switzerland. At Rheineck he played a piece from the 'Flying Dutchman,' and the 'Nightingale Polka' of Kunkel with admirable technique."

It took us some seconds to make out that our contemporary referred to the "Philomel Polka," with which young Schelling has been delighting his European audiences.

MR. GEORGE SWEET, first baritone of the Strakosch Opera Company, left the troupe at Meadville, Pa., and returned to Boston, where he is giving vocal lessons. He may be addressed at the Revere House. Mr. Sweet has had all the advantages of the best of European musical education, is himself an excellent singer, who can show his pupils how it is done, as well as tell them how to do it, and we have no doubt is an excellent teacher. We take the liberty of recommending him to our readers throughout the East, and this without "his knowledge or consent."

PHILADELPHIA has waked up at last, and is to have a Musical Festival in April, 1883. An "Association" has been formed for the purpose. Taking warning from those of New York, Chicago and Cincinnati last May, the attempt will be made to avoid sacrificing *art to size*. The chorus will number five hundred, the orchestra one hundred. Every member of the chorus will be required to pass an examination to establish the fact that he or she can readily read music. There will be four concerts and three matinees, the programmes for which have only been partly arranged. The first rehearsal occurred on September 28th, when the prize *Psalm* (42d) of Mr. Gilchrist was taken up. The conductors are Mr. W. W. Gilchrist, and Mr. C. M. Schmidt.



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J. TRAVIS QUIGG, who is for the present residing in St. Louis, a journalist of experience and a critic of ability, has been contributing a number of interesting articles on plays and players to the *Distiller and Brewer*, a paper recently started in St. Louis in the interests of the liquor trade. He has also superseded A. R. Rivet, of the *Republican*, as correspondent of *Music and Drama*. He and his wife, better known by her stage name of Ella Montejó, will spend the holidays in the east, but will then return to the "Future Great City" on the banks of the "Father-of-Mud."

"MR. JACOB KUNKEL, of the firm of Kunkel Bros., St. Louis, who died recently was at one time connected with the old Cincinnati piano house of Smith & Nixon. He and his brother Charles both acquired their schooling in the music trade in the "Queen City."—*Musical People*.

As the house of Smith & Nixon is in all respects first-class, there can be but one objection to the above statement: it is not true. Neither of the Kunkels were ever connected with any business house in Cincinnati, save as customers. Their first business venture was their own here in St. Louis.

Now that the electric light is being generally introduced into theatres throughout the world, it seems strange to read that when the Paris Opera House was inaugurated in 1671, candles only were used, made out of sheep fat. Under the regency, Law, the wealthy banker, first illuminated the same opera house with wax candles; later on, at the beginning of the reign of Louis XVI., a lamp was invented by Quinquet, called after the inventor. The first time that the opera house was lit by gas was on February 6, 1822. By a curious coincidence the opera represented on this occasion was Nicolo's "Aladdin," a name so suggestive that it gave the wits of Paris an opportunity to display their gift of humor—or, it might be termed, mild imbecility. Of course, gas has held its royal sway up to the present time, but it has now succumbed to a strong rival, which will reign in its stead for an indefinite period.

A SOUVENIR of *L'Africaine* in Paris. The fourth performance of the opera was particularly brilliant. There were so many recalls that instead of finishing before midnight it was a quarter past twelve when the curtain fell. Marie Sass was then living at Enghien. Fearing to miss the train if she took off her costume of Solika, she threw a large cloak over her shoulders, tied a thick black veil over her head, got into her carriage, and arrived at the Northern station ten seconds before the train started. What can you do in a car at night alone, unless you sleep? Crouched in the corner of the car, with her veil and cloak thrown back, Solika was soon asleep, and the entrance of a companion at Saint Denis failed to arouse her. "A savage woman! I am shut in with a savage woman!" yelled the traveler, who grasped the alarm indicator. The train stopped, the conductor ran to the car, and two hundred heads were thrust out of the windows. An explanation took place. Marie Sass laughed heartily. But her fellow traveler did not take the affair so pleasantly, and he slid away to another car. "I hope there is no savage woman here," he said, in selecting a seat. "No, sir, don't be afraid," said a shrill voice, "I am a dancer at the Folies-Bergeres, and my little comrade is a singer at the Alcazar."

A PRUSSIAN composer has produced what he calls an "Egg Polka." Its purpose is eminently practical, as may be gathered from the following "Directions for Use," printed on the back of each copy: "Let the polka be placed, open at the first page, upon the piano-forte desk. Then drop the egg into a pipkin half full of boiling water. Set the pipkin on the fire. Then play the polka through in strict time, as per metronome indication. On completing its last bar the egg will be cooked to a turn—that is, its yolk will be fluent, and its white about as yielding to the touch as a ripe plum. Those who wish their eggs hard set will play the polka *andante maestoso*. The contrary effect will be produced by an *allegro vivace* rendering of the composition." What will "the unfathomable German mind" do next?

WHEN *Musical People* speaks of its regret at the troubles of *Music and Drama*, is it not really more anxious to make those difficulties known than to express its sympathy?—*Kunkel's Musical Review*.

Certainly not. We are trying to inject into musical journalism a charitable influence. Are Mr. Freund and his paper not objects of commiseration? We have a little of the spirit of Walt Whitman in this particular. We have sympathy for even the depraved, and we pity the unfortunate. Mr. Freund has poured his troubles into our ears, and we are earnestly sorry for him.—*Musical People*.

We have said some things of the editor of *Musical People* which he considered hard, but we never have said anything so bad of him as he says of himself. We should hardly have believed, had he not put it in print in his own paper, that, having somehow obtained the confidence of another, especially of a rival, he would make use of it to injure him, whatever his character. This is not warfare, but midnight assassination.

SPOILING CAROLINE RICHINGS' TRILL.—Being on musical topics I can not resist the temptation to tell a droll story told the other evening in a company of good fellows, writes the Boston correspondent of the *Chicago Tribune*. When the late Caroline Richings was playing "The Enchantress" at the Museum a dozen years ago, Julius Eichberg, now at the head of the Boston Conservatory of Music, was leader of the orchestra. The second violin was rather unruly, and amused himself by various pranks, such as wearing a fiery-red wig into the orchestra, trilling discordantly through the cotillon in "Rosedale," and the like. Miss Richings introduced into "The Enchantress" a bolero, in the midst of which came a long trilled note, upon which she depended—and usually with success—for a recall. The second violin, however, got very tired of playing the encore every evening, so one night, in the middle of the great trill, "bang!" went a string. No recall. Second night, "bang!" again, and again no encore. Mr. Richings, who managed for his daughter, was by this time nearly wild with rage. He sent for the leader, and stormed about "the cabal, the conspiracy, the cruel plot to ruin his daughter, and to prevent her wonderful, her glorious, unequalled trill from being heard." Mr. Eichberg received the tirade calmly; could not believe the occurrence anything but accidental, but would speak to the strings. He did so, and received a promise from them that the accident should not happen again; but that evening the second violin was seized during the trill with a violent fit of sneezing, which fairly shook the theatre and completely drowned the voice of the singer. Mr. Richings was ready to slay the entire orchestra, and at the close of the performance waylaid the leader with a torrent of invectives.

"Mr. Richings," said Mr. Eichberg with great dignity, "I can do something towards keeping the instruments in order, but at the salary I receive I will not undertake to see that the players do not have colds. Heaven knows it is about the only luxury we can afford!"

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Jones—How did you get into this plight! Where have you been?  
Smith—Now, ole f'ler, no 'nshinuashns. Been to consert, zaz all.

Jones—Been to a concert! What concert?  
Smith—Blame 'f I know! They shang suthin' "More." Songs kinder 'ntoxicatin, I guess. Zaz-vuzzer 'mazzar! I took a sel — a sel —, you know, — a seltzer—zazzal! I—I—quit drinkin' — — proh'b'shunist, I am!

Jones—Quit drinking, eh, and commenced lying?

Smith—Whaz zat you say? Nuff's nuff, n' I quit drinkin'.

Jones—What did they have at the concert besides "More?"

Smith—Donno zackly; some funny!

Jones—A symphony?

Smith—Guesso. Some f'lers 'ad beer!

Jones—How did you like the *allegretto*?

Smith—Allie Gretto? Waz zat ze girl wiz ze (hic) red hair 'n eyes cut bias?

Jones—You don't understand.

Smith—Din'n numerstan'? Course not; she (hic) was Dutch?

Jones—No, I refer to the *allegretto* movement.

Smith—Alligator movement? Zaz zit; zaz ze gal! Alligator movement! Zaz-zit! I tell you, she's a whopper!

Jones—Perhaps it was a *scherso*?

Smith—Who tolz yer I scared so? I can lick any man says I was scared so. Yer say I scared so? I ain't scared so, you unnerstan'? Did Allie Gretto say I scared so? 'f she did, she's no gem'man, 'n I won't drink with her any more!

Jones—With whom did you take your "seltzer"?

Smith—Witz ze barrel —, — ze barreltone. I lef 'im 'cause he said I was (hic) drunk. I tole 'im I was 'nt so thought as he drank I was. But zere mus' have been too much carbon (hic) nic acid gas in that seltzer—too much "Alligator movement," or suthin'.

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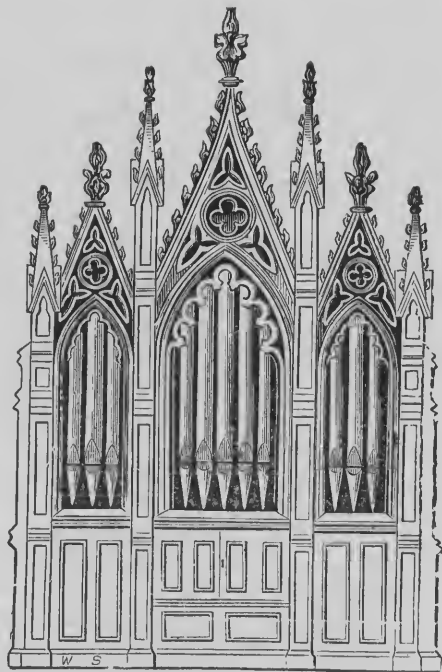
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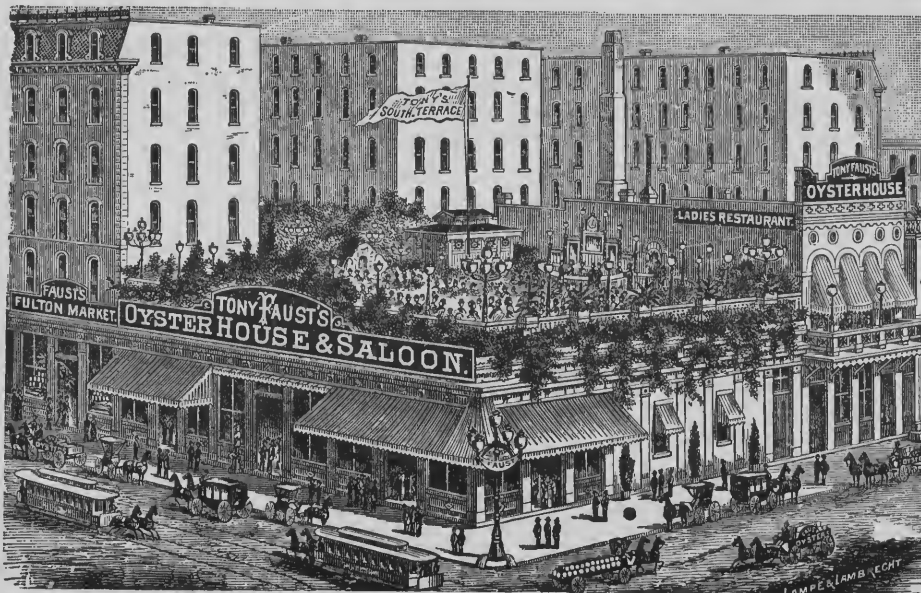
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